

THE MAGAZINE FOR TODAY'S TOTAL MARTIAL ARTIST

KICK
ILLUSTRATED

KICK

ILLUSTRATED

\$1.75
AUGUST 1987
K48667

Altered States

I: Pain & the Art of Taking It

II: Are Painful Workouts Practical?

Shouting Down Your Attacker

The Human Voice as a Weapon

The
NINJA
Renaissance

How to Make it Work
for You

**Zen
& the Way
of the Bow**

Going to Hell
With the Speed
of an Arrow



BALL BEARING SWIVEL NUNCHAKUS

WITH NYLON CORD OR CHAIN. A must for any artist!

• BALL BEARING SYSTEM

Allows maximum movement in all directions. The chain does not interfere with the sticks in any movement.

• GOOD LOOKING COMPACT UNIT.

Long trim line steel caps to protect swivel ends.

• CHANGE LENGTH OF CHAIN IN SECONDS.

Easy to do. Four lengths to choose from. (See order form)

• SATISFACTION GUARANTEED.

Money back within 30 days if not satisfied. Ball bearings and swivel parts are guaranteed for 1 year against manufacturing defects.

SPEED CHUCK™
U.S. & Foreign Patents Pending



TOP QUALITY

Best moving swivel in the market today. Test spin. Compare with others and see.

Sticks are made of choice hard rock maple, carefully selected for its perfect grain. Each is turned, sanded and finished by competent craftsmen using modern precision equipment. Special lacquers and finishes protect the wood and add to the life of these fine nunchakus.

Not to be sold where prohibited by law.



JEET KUNE DO TRACKSUIT

#JKD/Y - Yellow with black trim
(Shown in "Game of Death")

\$34.95

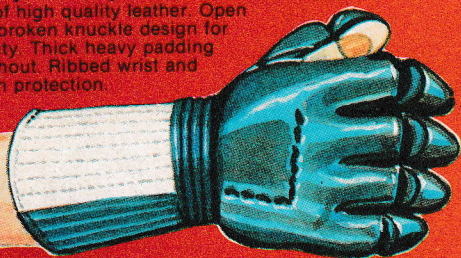
#JKD/B - Solid Black
(Shown in "Enter The Dragon")

\$34.95 tracksuits made in the USA exclusively for our company by tailors who make the suits for the USA Olympic Teams. Top quality material (won't run, bleed or shrink) with extra sewn-in strength. Made especially for people in the martial arts. A one piece suit with zipper back. Send in your height & weight for size. FREE! Bruce Lee poster with your purchase.

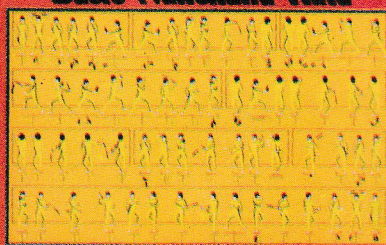
KEMPO GLOVES \$34.95 PAIR

Used by professionals and shown in various Kung Fu posters, magazines & books, this glove is far superior than any other styles in the market today!

Made of high quality leather. Open finger/broken knuckle design for flexibility. Thick heavy padding throughout. Ribbed wrist and forearm protection.



Basic Nunchaku Kata



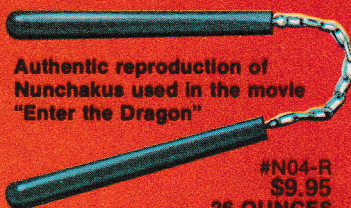
BASIC NUNCHAKU KATA POSTER

\$1.49 Beautiful full color Nunchaku Kata Poster demonstrating 62 step by step practice moves with the nunchaku. A great training aid for developing nunchaku techniques. Perfect for framing. 20" x 28". Distributed exclusively by Asian World of Martial Arts. Item No. P100

NUNCHAKU CASE



#25 - \$1.95. Black vinyl drawstring case. Fits 12" or 14" nunchakus.



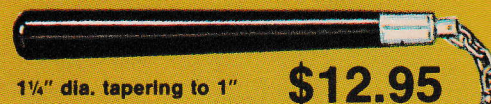
Authentic reproduction of Nunchakus used in the movie "Enter the Dragon"

#N04-R

\$9.95

26 OUNCES

12" Round Solid Hard Rubber. 1 1/2" tapering to 1 1/4".



1 1/4" dia. tapering to 1"

\$12.95

Resembles nunchaku used in "Enter the Dragon"



#N05 - 14" Octagon

#N06 - 12" Octagon

#N01 - 14" Round/Hand Grip

#N04 - 12" Round

#N09 - 12" Round/Hand Grip

#N03 - 14" Round



1 1/4" dia. tapering to 1"

\$12.95

Resembles nunchaku used in "Game of Death"



#GD-4/C - 12" Round
(Gold caps, swivels & chain)

#GC-4/N - 12" Round
(Gold caps, swivels & double strung gold nylon cord)
Wood available in Gold Finish Only for this style. Chain, caps and nylon cord available in Gold Only for this style



1 1/2" dia. tapering to 1"

\$14.95

Cocobolo Hardwood
24 oz.



#47 - 12" Round

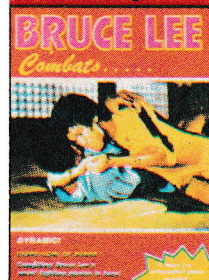
#48 - 12" Round/Hand Grip

HARDER & HEAVIER THAN ROSEWOOD.

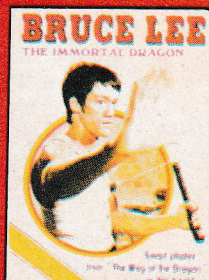
Used in making police clubs, night sticks, billys, and riot batons.

BRUCE LEE MAGAZINE SERIES - 12 Exciting Issues \$1.95 EACH ISSUE

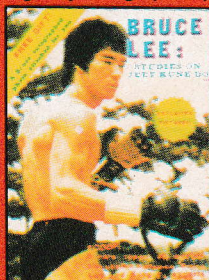
These magazines report exclusively on Bruce Lee's legendary deeds and his fabulous martial arts cultivation, besides releasing a lot of never before seen pictures of Bruce Lee. Each magazine is distributed with a black & white glossy autographed photo of Bruce Lee.



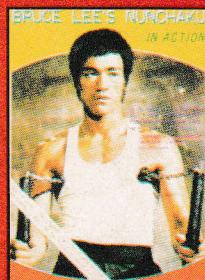
BM5



BM7



BP3



BP1

BP1 Bruce Lee's Nunchaku in Action

BP2 Bruce Lee: His Privacy & Anecdotes

BP3 Studies on Jeet-Kune-Do

BP4 Bruce Lee: The Secret of JKD & Kung Fu

BM1 Bruce Lee: His Unknowns in Martial Arts Learning

BM2 Bruce Lee: Revenges

BM3 Bruce Lee in "The Game of Death"

BM4 Bruce Lee - The Fighting Spirit

BM5 Bruce Lee: Combats

BM6 Reminiscence of Bruce Lee

BM7 Bruce Lee - The Immortal Dragon

BM8 Game of Death (extracted edition) - \$2.50

ASIAN WORLD OF MARTIAL ARTS, INC., PHILADELPHIA - USE OUR ORDER FORM ON PAGE 69.

917-921 Arch St., Dept. K, Phila., PA 19107 • (215) 925-1161 • Store Hours 9:30 A.M. - 5:30 P.M. Mon. thru Sat. • Wholesale Prices Available

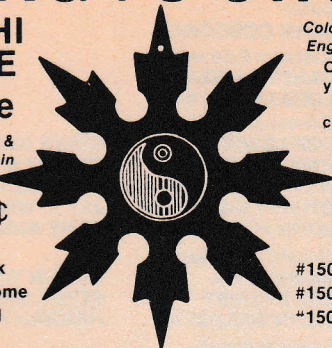
KUNG FU STARS

TAI CHI EAGLE Deluxe

Engraved Yin & Yang Design in the center.

.99¢

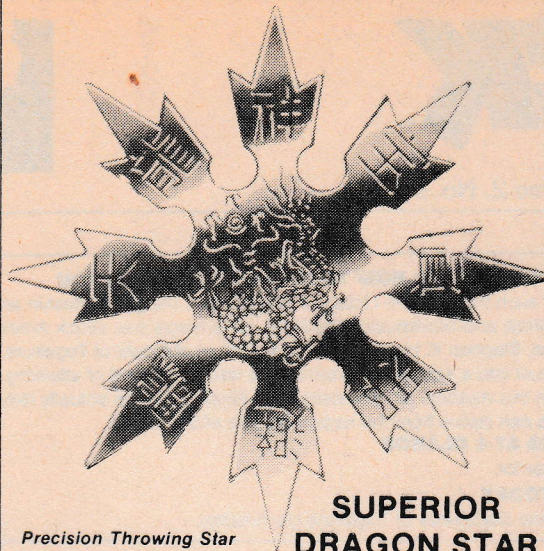
#150B - Black
#150C - Chrome
#150G - Gold
2 1/4" Diameter



Color in Center of Engraved Design
Choose red, blue, yellow, orange, pink or green color ink for the center design. White ink also available for black star.

\$1.95

#150BC - Black
#150CC - Chrome
#150GC - Gold



SUPERIOR DRAGON STAR

Precision Throwing Star
4" Dia. 1/8" Thick

SOLID	#151-B	Black Finish
COLORS	#151-G	Gold Finish
IN DESIGN	#151-C	Silver Finish

\$3.95 ea.

RAINBOW	#152-R	Black Finish
OF COLORS	#153-R	Gold Finish
IN DESIGN	#154-R	Silver Finish

\$5.95 ea.

asian
world of
martial
arts

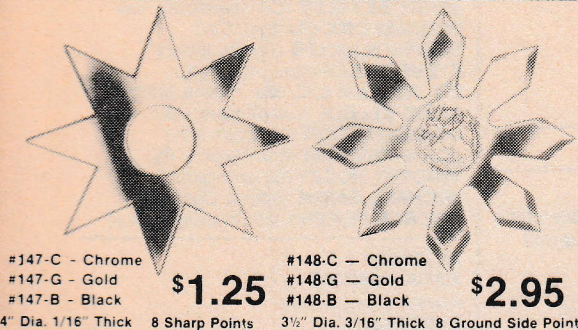


917-21 Arch Street
Philadelphia, PA 19107
USE OUR ORDER FORM
ON PAGE 69

WHOLESALE PRICES
AVAILABLE

**FREE
CATALOG**

BOOKS, PATCHES,
KARATE UNIFORMS & BELTS,
JHOON RHEE SAFETY EQUIP.,
KUNG FU PANTS & UNIFORMS,
NUNCHAKUS & MORE!



\$1.25

\$2.95

#147-C - Chrome
#147-G - Gold
#147-B - Black
4" Dia. 1/16" Thick 8 Sharp Points

#148-C - Chrome
#148-G - Gold
#148-B - Black
3 1/2" Dia. 3/16" Thick 8 Ground Side Points

PLAIN	DRAGON	JEET KUNE DO	YIN & YANG	NINJA	2 HEADED DRAGON	KUNG FU
Dia. 2 1/4" POINTS ARE SHARP						
.79	1.25	1.25	1.25	1.25	1.25	1.25
#144-C - Chrome #144-G - Gold #144-B - Black	#146-C - Chrome #146-G - Gold #146-B - Black	#161-C - Chrome #161-G - Gold #161-B - Black	#145-C - Chrome #145-G - Gold #145-B - Black	#170-C - Chrome #170-G - Gold #170-B - Black	#171-C - Chrome #171-G - Gold #171-B - Black	#160-C - Chrome #160-G - Gold #160-B - Black

STAR CARRYING CASE

Made out of heavyweight vinyl. Belt loop on the back. Order Black, Brown or Gold color vinyl.



#163 - For 3" stars
#164 - For 4" stars

\$1.95



SPIKED/STUDDED WRISTBANDS



\$15.95 ea. #S5 - 3 1/2" wide 27 Spikes



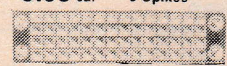
\$12.50 ea. #S4 - 2" wide 19 Spikes



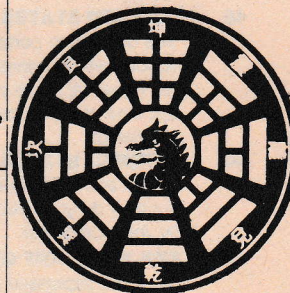
\$3.95 ea. #WB7 1 1/2" wide



\$9.95 ea. #S2 - 2 1/4" wide 9 Spikes



\$8.95 ea. #WB13 2 1/4" wide



STAR TARGET BOARD

Diameter: 15"
Thickness: 1" **\$9.95**

PLASTIC NUNCHAKU

Lightweight! Weighs only 3 ounces



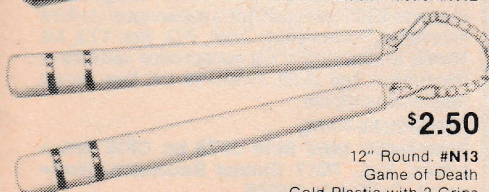
\$2.50

Ideal training aid. Made of lightweight black plastic. 12" model has a 3" long painted gold dragon on each handle. Chain links are welded - will not come apart. #N11



\$2.50

13 1/2" Long Octagon Black Plastic. #N12



\$2.50

12" Round. #N13
Game of Death Gold Plastic with 2 Grips



Traditional Chinese style. Thick rubber soles. Black canvas cotton on the outside with white cotton lining. Sizes up to 13 shoes.
\$4.95 - 3 1/2-9 • \$5.95 - 9 1/2-13

KUNG-FU SHOES

OPEN FINGER GLOVES



\$12.50 pr.

Padding on back of gloves provides protection for the knuckles & bones. Finger tubes are cut so that fingers can project out. Black or Red color



T-SHIRTS

American Made
50 Poly/50 Cotton
Adults: S, M, L, XL

\$4.95 (Black Shirt)
Dragon & Crane on Front

#229/W - White Ink
#229/G - Gold Ink
#229/R - Red Ink



Yin & Yang Symbol on Front

#225 - Black Shirt - \$4.95
#201 - White Shirt - \$3.50

KUNG FU PANTS

Black heavyweight material made of 50% polyester and 50% cotton. Will not shrink. Send in your height and weight for correct size.

**RIBBED CUFFS
DRAWSTRING
WAIST - #KFP/DS**

\$14.95



(Shown in Photo)

**RIBBED CUFFS -
RIBBED WAISTBAND**

#KFP/RW **\$16.95**



AUGUST 1981/Volume 2, No. 8

COVER STORY

22 THE NINJUTSU RENAISSANCE: HOW TO MAKE IT WORK FOR YOU

With the popularity of such films as *The Octagon*, *Shogun* and *Shogun Assassin* and the upcoming *Enter the Ninja* and blockbuster *The Ninja*, ninja-mania has struck America with the swiftness of a shuriken. Stephen K. Hayes, the only American *shidoshi* of Togakure ryu ninjutsu, has been thrust into a spotlight of attention he never dreamed of attaining. Now Hayes, an authority on this mystical art, discloses what ninja training is actually like, and what value all martial artists can derive from the ninja influence of the 1980s.

26 STEPHEN K. HAYES AT A GLANCE

Profile of a shadow warrior.

28 NINJA TRAINING TODAY

A capsulized look at the disciplines of Togakure ryu ninjutsu.

ARTICLES

32 THE NEW YORK STATE OF THE ARTS, Part II

Steve Shear, a native New Yorker and black belt, concludes his perspective on the state of the arts in New York, a city long considered a hotbed of karate controversy where the potential criminal and the potential victim train side by side.

37 KICK ILLUSTRATED'S READER SURVEY

Kick Illustrated invites its readers to speak out and tell us your likes and dislikes about America's magazine for today's "total" martial artist.

44 SHOUTING DOWN YOUR ATTACKER: THE HUMAN VOICE AS A WEAPON

The common *kiai*, or "spirit shout," is far more than a grunt or a groan. Japan's esoteric *kiai-jutsu*, properly developed, is said to have the power to wound, kill, or even heal. By Timothy Hosey.

48 ALTERED STATES I: PAIN & THE ART OF TAKING IT

"The ultimate in combat," said the late great Bruce Lee, "is to hit your opponent without being hit yourself." However, anyone participating in the martial arts must face the indisputable fact that he will at some point be hit. How one reacts in this situation will often determine the outcome of an encounter. Surviving when your states have been altered is an art all its own. By Joe Zeloo.

50 ALTERED STATES II: ARE PAINFUL WORKOUTS PRACTICAL?

Martial arts techniques are specifically designed to inflict pain and/or damage on an attacker. But how do you practice them in the dojo without causing excessive pain to the practitioner? By John Olshlager.

60 ZEN & THE ART OF THE BOW/GOING TO HELL WITH THE SPEED OF AN ARROW

Once the Japanese warrior's responsibilities to his feudal lord and society were fulfilled, he would often retire to the robes and shaved head of the Zen monastery. Thus, the art of archery has been refined through Shinto religious beliefs and the Zen spirit into a means of self-perfection. By Michael Babin.

SPORTS

39 THE STAR SYSTEM

Kick's centerfold ratings for full- and semi-contact as of April 15, 1981; plus, the new criteria for the 1981 STAR Tournament Circuit.

67 BLACK BELT BOX SCORE

Full-Contact: PKA Middleweight Non-Title Bout, Ottawa, Canada.

Full-Contact: A complete list of the bouts affecting the STAR System from March 15, to April 15, 1981.

MARTIAL ARTOLOGY

55 KICK ILLUSTRATED'S COMPLETE GUIDE TO SPARRING, Part VI

Kick Illustrated continues its presentation of the most comprehensive sparring series ever published. In this sixth installment we examine methods which can aid in developing precision and skill for on-the-street combat. By Kam Lung.

DEPARTMENTS

- 6 **KICKBACK** Where our readers become writers.
- 9 **MARTIAL ARTS QUIZ** Brain-teasing questions that are a checklist for veteran practitioners and educational for beginners and advanced students alike.
- 11 **NEWS & REVIEWS** Newsworthy events and activities.
- 12 **CALENDAR** Competitive main events.
- 14 **MARTIAL PHILOSOPHY** "A Universal Principal" by Mark Grice.
- 15 **MAY THE FORCE BE WITH YOU** "Inner Strength" by Paul Maslak.
- 16 **TALES OF THE ORIENT** "Six Zen Parables" by Paul Reps.
- 18 **THE COMPLETE MARTIAL ARTS CATALOGUE** Informative answers to everyone's questions about the martial arts.
- 20 **ARCHIVES** "Classical Budo" by Donn F. Draeger.

Executive Editor and Publisher
CURTIS F. WONG

Editor

JOHN CORCORAN

Assistant Editors

SANDRA SEGAL

LUCILLE TAJIRI

Contributing Editors

JOE LEWIS

EMIL FARKAS

NEVA FRIEDENN

STUART GOLDMAN

JOHN HUPPUGH, JR.

STEVE SMOKE

STUART SOBEL

MICHAEL P. STAPLES

JAY T. WILL

TONY ANNESI

Guest Columnists

MAS OYAMA

JAY ZVORIST

DONN DRAEGER

GOGEN YAMAGUCHI

PETER URBAN

HERMAN KAUF

Correspondents

JERRY BEASLEY (Christiansburg, Va.)

WILLIAM COX (Hanford, Cal.)

STEPHEN HAYES (Tokyo, Japan)

STEVE SHEAR (New York, N.Y.)

DR. WILLIAM C.C. HU (Saline, Mich.)

DAVID STEELE (Los Angeles, Cal.)

MASSAD AYOUB (Concord, N.H.)

JOHN MABERRY (Philadelphia, Pa.)

TIMOTHY HOSEY (Bloomington, Ind.)

MICHAEL BABIN (Ottawa, Canada)

GEORGE PERENY (North Bergen, N.J.)

Art Director

MARK KOMURO

Assistant Art Director

EIKO NAOYE

Art Production

LESLIE WITHERS

TIM CHAPMAN

Photo Editor

DAVE KING

Staff Photographers

ED IKUTA

CRAIG GRIMES

Merchandising Manager

JAMES LEW

Merchandising

FRANK WONG

PAUL IWAMOTO

BING WONG

Circulation Manager

FRANK FIELDS

Marketing Director

DON COLE

Sales Manager

MARGARET TAJIRI

Advertising Director

ROBERT MATHENY

Administration

CARRIE OGAWA

Advertising Office

7011 Sunset Boulevard

Hollywood, California 90028

Phone: (213) 467-1300

Editorial Offices: 7011 Sunset Boulevard, Hollywood, California 90028 (213) 467-1300. Return postage must accompany all manuscripts, drawing and photographs submitted if they are to be returned, and no responsibility can be assumed for unsolicited materials. All rights in letters sent to *KICK ILLUSTRATED* will be treated as unconditionally assigned for publication and copyright purposes and as subject to *KICK ILLUSTRATED's* right to edit and to comment editorially. Contents Copyright © 1981 by CFW Enterprises, Inc. Nothing may be reprinted in whole or in part without the written permission from the publishers.

KICK ILLUSTRATED is published monthly by CFW Enterprises, Inc., 7011 Sunset Boulevard, Hollywood, California 90028. Controlled Circulation is paid at Sparta, Illinois. Subscription rates in U.S.A. one year \$16.75, two years \$29.00. Single copies \$1.75 + 75¢ shipping and handling. Foreign countries add \$3.00 per year. Send subscription to *Kick Illustrated* Subscription Dept., P.O. Box 173, Mt. Morris, Illinois 61054. For subscription services or information call (800) 435-0715 toll free except residents of Illinois.

(ISSN 0273-7574)

Postmaster send form 3579 to: CFW Enterprises, Inc., 7011 Sunset Boulevard, Hollywood, California 90028.

The publishers of *Inside Kung-Fu* present:

Martial Arts MOVIES

Now's the time for a magazine that provides complete coverage of the world of martial arts movies. An insightful, colorful, comprehensive look at films from:

America. The second martial arts boom has begun. From Hollywood comes Joe Lewis in *Force Five*; Chuck Norris in *Eye for an Eye*; the film version of *The Ninja*, and countless upcoming productions.

Japan. The way of the warrior is revealed in samurai cinema. The West discovers Toshiro Mifune; Zatoichi, the blind swordsman; Wakayama in *Shogun Assassin*, and all the classic sword-swinging heroes.

Hong Kong. Martial arts action reaches its peak in



kung-fu spectaculars. Bruce Lee showed the way; now the acrobatic genius of Jackie Chan and the talents of dynamic new Chinese kung-fuists are coming West.

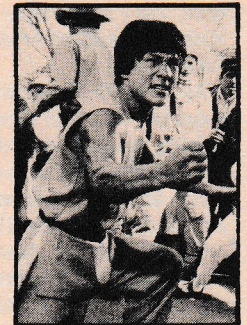
Keep up to date on all aspects of the martial arts movie world with:

***Reviews.** . . your guide to new releases. . . critical re-examinations. . . new releases to watch for.

***Behind the Scenes.** . . how martial arts movies are really made. . . the art of fight choreography. . . directors, producers, stuntmen, cameramen, and more.

***Newsreel.** . . films in production. . . what the stars are doing. . . martial arts on television.

Abundant photos of stars. . . scenes. . . and on-the-set coverage.



Issue #2 On Sale July 14

Kickback

Letters to the editor should, when possible, be typed double-spaced and sent to *Kick*, 7011 Sunset Blvd., Hollywood, Ca. 90028, and include the writer's name and address. As an added service to our readership, we are willing to answer a reader's questions about the martial arts in this section. However, the reader must limit his questions to one per letter. We regret that the volume of mail makes personal replies impossible.

MORE APPLAUSE FOR NISHIYAMA

I have been reading *Kick Illustrated* since its first issue, and I want to compliment you on the distinctive and excellent quality of the magazine.

I perceive in your continuing efforts to serialize the works of major martial writers and scholars a commitment to stand apart from the other martial arts magazines. Your excerpts from Ratti and Westbrook, Tohei, Draeger and the like, are a breath of fresh air, and they provide a valuable service to thousands of us who tire of reading only the philosophy of the local guru in Cowpoke, Arkansas. While I do enjoy reading about the local gurus, I am deeply stimulated and challenged by the writings of the great martial arts scholars.

Your recent cover story on Hidetaka Nishiyama is exemplary of intelligent, careful, informative journalism. Aside from an earlier article in *Sports Illustrated*, your article is the only one I have ever seen on Mr. Nishiyama which did not vilify him or denigrate his character without presenting his point of view. Whether one worships the man or thoroughly detests him is of little significance. What is important is that he is an extraordinary martial artist who is a walking library of the development of karate-do over the last 35 years. I applaud your effort to share some of his monumental knowledge of the history of karate-do with your readers. It was a job well done.

Randall Hassell
St. Louis, MO

It was with great excitement that I read your April, 1981 cover story on Master Hidetaka Nishiyama and the American Amateur Karate Federation.

As an AAKF member, who has for several years been able to attend the seminars and training sessions that Master Nishiyama has periodically given in our region, I have been lucky enough to experience firsthand his extraordinary spirit and technical knowledge.

Though Master Nishiyama has worked unceasingly for 20 years to build karate-do in the United States, he has received very little recognition for his efforts. I was delighted to see a major martial arts magazine treat him with the fairness and respect that he so richly deserves. I hope that this represents a trend toward more representation of Master Nishi-

yama and the AAKF in future issues of your magazine. Thank you for an excellent article.

Scott Karakas
Burnsville, MN

I want to commend you on an excellent article on Master Hidetaka Nishiyama. This is certainly long overdue on a great karateka. I am pleased to state that our school, the Academy of Judo & Karate in Redondo Beach, Ca., was the original school that invited Master Nishiyama to demonstrate in 1961 at the Nisei Week Festival in Los Angeles. He demonstrated the "new" art of karate at half-time at the judo tournament held at one of the buddhist temples in Little Tokyo.

I had the honor of training in Japan at one time at the Japan Karate Association headquarters where Master Nishiyama taught in the late '50s. I have one of the very first copies of Master Nishiyama's textbook, *Tatami Cover*, which I purchased in Japan in 1960.

Even though my original style is not the same as Master Nishiyama's, he has always been very cordial and open with me and practitioners of other styles. I am really happy that finally America has a real organization (the American Amateur Karate Federation) to represent the art of amateur karate. Since the AAU cannot act as a sports governing body, we devotees of the art and amateur sport really need a united front to help us with a strong leader. Master Nishiyama is open-minded to all styles.

I personally lived and trained for several years with a great master in Okinawa, Grandmaster 10th-dan Eizo Shimabuku. I trained under his guidance from the late '50s for several years in the Shorinji kempo system. I emphasize the mental/spiritual aspect of Bodhidharma. But even though my Shorinji Zendo-ryu karate is a different "style" than that of Master Nishiyama's Shotokan, he realizes the connecting thread of truth that flows through all styles. I have always been welcome at AAKF and I have never seen anyone from a legitimate school or style turned away. His JKA school is separate from the AAKF which is open to all styles. The AAKF, incidentally, is the only U.S. organization representing American amateur karate recognized by the International Amateur Karate Association and the Pan American Union (Pan American Games).

I have enjoyed your new *Kick Illustrated* magazine from its very first issue. I particularly enjoy the historical pieces and the in-depth background on well-established martial artists, both from the Orient, U.S. and other parts of the world. Karate tournament fighters are fine, but I think more serious readers want to know more about masters who have 30, 40, 50 years of "living" the arts.

Phillip M. Skornia
Redondo Beach, CA

Just had to drop a line to say how much I liked the story you did on the great Master Nishiyama! That's the best thing I've seen in your magazine, even better than the coverage you've given other masters. This man has obviously been some kind of pioneer in U.S. karate. Can you tell me more about his organization, the American Amateur Karate Federation? Also, will you be doing anything more on Master Nishiyama in the future? I sure hope so.

I also like your "Comparative Styles" section. I bet you've got that other big martial arts magazine worried about *Kick*, the new kid on the block!

Finally, is there any way to get the April issue cover in poster form for purchase? I would like to have that picture for my home. Once again, keep up the good work!

Gilbert Tovar
Santa Ana, CA

Unfortunately, we do not reprint any of our covers in poster form. You may want to try checking with a local photo lab to see if they offer this service, however, you should be aware that the process can be quite costly.

*We want to express our appreciation to all those readers who wrote in about Master Nishiyama. That story has generated more mail and phone calls than any other article in *Kick* since its inception. We do indeed plan to do more pieces on this distinguished master, and, since we are not interested in the political controversies of amateur karate, we hope to focus future articles on Master Nishiyama's further contributions to the growth and evolution of karate. We at *Kick* are very proud to have been able to entice him to come out into the open. Now that he has, we'd like to see him get the recognition he deserves.*

ANOTHER FAN FOR FUMIO DEMURA

Thank God for people we can still look up to. You remember having heroes like Flash Gordon, the Lone Ranger and so on and so forth? Well, I am not that old, but I have my own hero now.

I am a student hunting for a teacher, but to no avail. One day I was re-reading some past issues of *Kick Illustrated* and I came upon an issue (Feb. 1981) that contained an article about Mr. Fumio Demura. I was so impressed by this man that I felt compelled to write a letter to him asking for help in finding a teacher. For days I impatiently waited by my mailbox hoping for an answer. When I felt as though there was going to be no answer—there it was in my mailbox—a reply from a man I have never met! I felt very good even before I opened the envelope since it had to take this man of great talent time to even read my letter, much less return one.

I just wanted to say that Mr. Demura helped me a little—I am still hunting a teacher in my area—but he reassured me that the martial

Continued on page 70

DAVE RUPPART - 1980 Heavyweight Champion

of the

NATIONAL KARATE CIRCUIT

Wears Century Pro Pants and Traditional Top.

SIZES: Send your waist size and height for proper fit. Pants come unhemmed so you may cut them to your proper length after washing.

UNIFORM COLORS: Red, Black and White.

STRIPE COLORS:
On Red - Two Black Stripes. On Black - Two White Stripes or Two Red Stripes. On White - Two Black Stripes or One Red and One Blue Stripe.

*** GUARANTEE**

I understand that I may return my merchandise in new condition within seven days and get a prompt refund of my purchase price, or exchange for size adjustment.

"I get a great fit from Century. The unhemmed Pro Pants are never too short!"

Pro Pants with Any Top \$38.95

Pro Pants Only 21.95

Sport Top (not shown) **17.00**

**SLIM GUSSET IN
CROTCH WON'T RIP
OUT.**

**FASHIONABLE ELASTIC WAISTBAND
ALLOWS EASY FIT.**

FOR RUSH ORDERS: DURING WORKING HOURS: CALL TOLL FREE 1-800-654-4701 OR IN OKLAHOMA CALL 405-670-3655.

K8	Quantity	Description (color, special instructions, etc.)	Inseam Length	Waist Size	Unit Price	Total

NOTE:

- Wholesale Rates Available
- Canadian Orders pay in U.S. Dollars
- Prepaid Orders Usually Shipped in 72 Hours

	Subtotal	
	TOTAL	3.50

VISA ☐ MASTERCHARGE ☐
Expiration Date Month/Year Mastercharge Interbank No.
Credit Card No.

Signature for Credit Card Purposes Only

Send check, money order, or credit card number to:

CENTURY MARTIAL ARTS, INC.
3034 DEL VIEW
DEL CITY, OKLA. 73115

NAME _____

ADDRESS

CITY

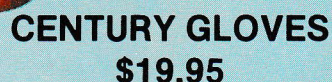
STATE

ZIP

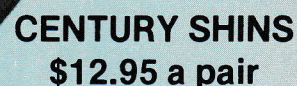
PHONE

USE THIS ORDER FORM OR FACSIMILE

NOTE: Over 20,000 Uniforms in Stock. 92% of all uniforms shipped within 72 hours. (Personal checks cause slight delay.) Occasionally uniforms must be specially cut for some sizes or colors. If this happens, it could result in a 4-6 week delay.



- ★ For Heel Kicks
- ★ On the Arch
- ★ On the Shin



**BUY DIRECT FROM THE
WORLD'S LARGEST
MARITAL ART FACTORY
CENTURY!**
**For Finest Quality
For Fastest Delivery**

CENTURY BOOTS
\$19.95

You may return your equipment in any condition within 24 months of purchase and receive a new pair at 1/2 the advertised retail price at time of return. Postage and handling to be paid by purchaser according to advertised rates at time of return.

You may return your merchandise in a new condition within seven days and get a prompt refund of purchase price, or exchange for size adjustment.

5 - Pee Wees
7 - Children
9 - Shoe Size
8 & 9
11 - Shoe Size
10 - 11
13 - Shoe Size
12 - 13

M & L fits adults
S - women & teens
Child - children
XL
Shin pads - 1
Size only

FOR RUSH ORDERS CALL TOLL FREE 1-800-654-4701
DURING WORKING HOURS OR IN OKLAHOMA 405-670-3655
 Most Orders Shipped within 10 Days

Quantity	Item Description	Unit Price	Total
NOTE: • Wholesale Rates Available • Canadian Orders Add 5% • Prepaid Orders Usually Shipped in 72 Hours			Subtotal Handling and Postage 3.50 TOTAL

Credit Card No.

--	--	--	--	--	--

PERSONAL CHECKS HELD 15 WORKING DAYS

Send check, money order, or credit card number to:

CENTURY MARTIAL ARTS, INC.
3036 DEL VIEW
DEL CITY, OKLA. 73115

NAME
ADDRESS
CITY
STATE
ZIP

MARTIAL ARTS QUIZ

By Charles James

Can you name the founders of the major Okinawan karate styles? Do you know which man was the historical link between Morihei Uyeshiba and Gichin Funakoshi, even though the two never met?

With the resurgence of interest in the traditional martial arts have come questions of history and tradition, and the realization that one style's history may be inextricably connected to another. But history is sometimes presented in a rather dry manner, or is fictionalized to make it palatable to the martial arts masses.

Kick Illustrated editors felt the time was ripe for a good martial arts quiz. For the next several issues we will be running the quiz as a regular one-page department. The questions, although somewhat favoring the most popular of the arts, karate, encompass Chinese, Korean, Okinawan, Japanese and other disciplines both hard and soft. They are designed to be a checklist for veteran practitioners and educational for beginners and advanced students alike. Overall the questions encourage holistic martial arts knowledge.

I. TO SMASH WITH THE HANDS AND KICK WITH THE FEET

In 1955 many Korean styles of karate unified and renamed their styles Tae Kwon Do.

1. Who suggested the name? _____
2. What older Korean art does the name suggest? _____
3. Which school chose not to join with the unification? _____

4. What is the name of the art this school (now a federation) teaches _____

II. THE SWORD SAINT

1. What was Miyamoto Musashi's given name? _____
2. What is the Japanese name of his famous treatise? _____

III. OKINAWAN NICKNAMES

Translate the nicknames of these famous Okinawan karate masters.

1. "Saru" Motobu _____
2. "Bush" Matsumora _____
3. "Tode" Sakugawa _____

IV. MORE THAN A DIALECTICAL DIFFERENCE

Below are a number of Japanese karate kata. Give their original Okinawan names.

1. Heian _____
 2. Kanku _____
 3. Hangetsu _____
 4. Gankaku _____
 5. Empi _____
 6. Matsukaze _____
- (You should remember this one from the last quiz!)
7. Tekki _____

V. SPIRITUAL HARMONY WITH UKEMI!

1. Who did Morihei Uyeshiba study Daito-ryu Aiki-ju-jutsu under? _____
2. What style did Uyeshiba and Kano both study? _____
3. What prominent judoka was sent to study aikido and now has his own version of the art? _____
4. Who studied early aikido under Uyeshiba and now has a separate "style" named after his dojo? _____

Answers on page 69

JOIN US
With The Kesco Opportunity

KICK PUNCH PRO SHOP

"Looks Like A Winner"

Supplies

Martial Arts

Be An Independent Kesco Distributor

BE YOUR OWN BOSS-DIRECT PROFITS

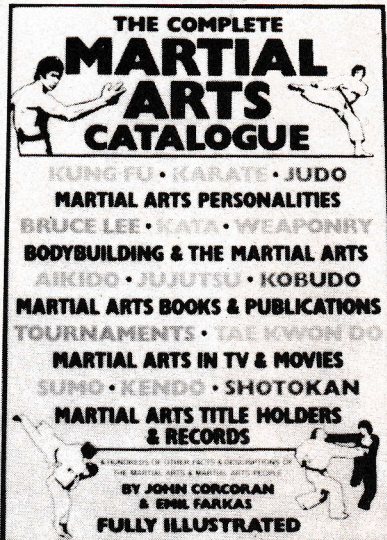
No Start Up Costs • No Franchise
No Special Equipment • No Inventory

\$ INCOME OPPORTUNITIES WITH KESCO \$

1. Wholesale Purchase Privilege.
You Save 30%-40% On All Purchases.
2. Taxation Advantages.
Business Use On Your Home Travel & Entertainment.
3. Direct Commission On Retail Sales.
30%-40% Commission On All Personal Sales.

- ☐ Send My Free Catalog and Price Lists on Kesco's Complete Line of Martial Arts Equipment.
- ☐ I'm Ready! Send Complete Information on My Kick Punch Pro Shop Starter Kit.

KESCO MERCANTILE
5837 Monaco Street
Commerce City, CO 80022
Or Call Toll Free
1-800-525-0123
In Colorado 1-287-3326



THE
MARTIAL ARTS
CATALOGUE

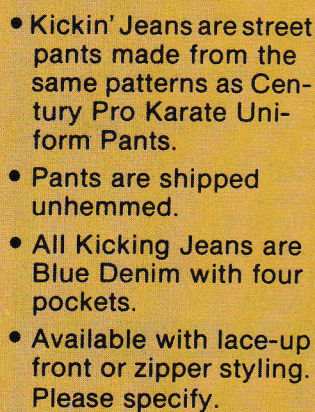
by John Corcoran
and Emil Farkas

\$7.95

USE MANTIS ORDER
FORM ON PAGE 78

Mantis Supply Company
P.O. Box 3749 Los Angeles, California 90028

Ernie Reyes, Jr.
West Coast Demonstration
Team...



PLACE YOUR ORDER TODAY!

Kickin' Jeans Features:



**...Get their Kicks
in Kickin' Jeans!**

*** GUARANTEE**

I understand that I may return my merchandise in new condition within seven days and get a prompt refund of my purchase price, or exchange for size adjustment.

FOR RUSH ORDERS DURING WORKING HOURS

CALL TOLL FREE 1-800-654-4701

OR IN OKLAHOMA 405-670-3655

Quantity	Description (color special instructions, etc.)	Inseam Length	Waist Size	Unit Price	Total
NOTE:				Subtotal	3.50
• Wholesale Rates Available • Canadian Orders pay in U.S. Dollars • Prepaid Orders (Usually Shipped in 72 Hours)				Handling and Postage	
				TOTAL	

NOTE:

- Wholesale Rates Available
- Canadian Orders pay in U.S. Dollars
- Prepaid Orders Usually Shipped in 72 Hours

VISA ☐

MASTERCARD ☐

Expiration Date
Month/Year

Mastercharge
interbank No.

Credit Card No

PERSONAL CHECKS HELD 15 WORKING DAYS

Send check, money order, or credit card number to:
CENTURY MARTIAL ARTS, INC.
3034 DEL VIEW
DEL CITY, OKLAHOMA 73115.

News & Reviews



Joe Lewis (center) heads up the cast in American Cinema's *Force: Five*. From left to right: Benny "The Jet" Urquidez, Sonny Barnes, Pam Huntington, Lewis, Ron Hayden and Richard Norton.

"FORCE: FIVE" TO PACE SUMMER MARTIAL ARTS FILM RELEASES

Hollywood, CA—*Force: Five*, the motion picture starring Joe Lewis, Bong Soo Han, Benny Urquidez, and a cast of 85 black belts in bit parts, was set for a July 10 release as this issue went to press. The film is one of the first scheduled martial arts releases for the summer season and will be followed by numerous others throughout the rest of the year, most notably Chuck Norris' *An Eye For An Eye*, reportedly due for a late July release.

In mid-April, United Artists picked up the foreign distribution (Europe) for *Force: Five*, marking one of the first times a major studio distributor will carry a martial arts picture. A major advertising and promotion campaign is scheduled to accompany American Cinema's U.S. release of *Force: Five*.

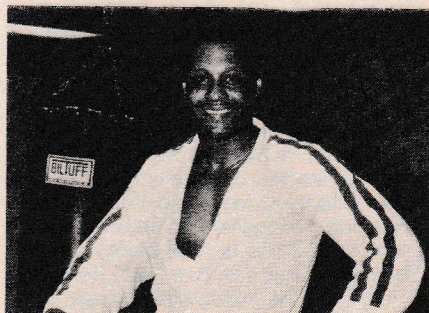
At press time, Joe Lewis was negotiating a cameo appearance in another martial arts film scheduled for a July production date.

WILKINSON FITNESS CENTER OPENS IN GRAND STYLE

West Los Angeles, CA—Greg Wilkinson, the STAR System's 8th-ranked world light heavyweight contender of full-contact karate, celebrated the grand opening of his plush new karate studio here, the American Karate & Fitness Center. The gala grand opening brought together a virtual *Who's Who* of Southern California martial artists who dropped in to extend best wishes to the former St. Louis fighter.

Those attending the ceremonies included *Force: Five* star Joe Lewis, full-contact superstar Bill Wallace, Unique Publications publisher Curtis Wong, *Kick Illustrated* editor John Corcoran, *Inside Kung-Fu* editor Paul Maslak, WKA president Howard Hanson, Master Hee Il Cho, full-contact trainer Jerry Smith, major league author Joe Hyams, MGM-TV president Tom Tannenbaum, and prominent talent agent John Crosby. In addition, a host of prominent Beverly Hills attorneys and businessmen stopped by.

Pioneering a concept unique to the martial arts, Wilkinson has designed a center that provides a complete atmosphere for the ad-



vancement of martial arts training and total fitness. Boasting an expansive studio with professional mats and carpeting, the school also houses a complete weight room, sauna, and both men's and women's dressing and shower facilities.

In addition to karate classes for children and adults, Greg personally teaches self-defense courses and supervises weight training programs. To round out a total workout, the center also schedules numerous aerobic exercise classes throughout the week. Open six days a week from 12:00 p.m., the American Karate & Fitness Center is located at 10830 Santa Monica Blvd. in West Los Angeles. For information call (213) 475-0011.

If you're interested in

TAI CHI CHAU'N

here's what RYUKYU has for you!



... this is a sampling of Ryukyu's vast commercial library. Highlighted this issue is *Tai Chi Chau'n*. Send for complete book list or order from this Ad.

BOOKS

(Subject to change without notice)

Tai Chi Chau'n - Y. K. Chen	\$10.00
Lee's Modified Tai Chi	11.00
Tai Chi - Man - Ch'ing and Smith	15.00
Advanced Tai Chi Chau'n - Lum	10.00
Fundamentals of Tai Chi Chau'n - Huang	
(Hardback)	17.50
(Paperback)	14.00
Tai Chi Chau'n - Lee	5.95
Tai Chi Chau'n - Lu - Hui Ching	4.95
Essence of Tai Chi - Huang	
(Hardback)	7.00
(Paperback)	3.50
Illustrated Tai Chi Chau'n - Ming - Shi	6.95
Tai Chi Nude	4.95
Tai Chi Chau'n and I-Ching	1.95
Beginners Handbook of Tai Chi Chau'n	4.95
Combined Tai Chi Chau'n	12.00
Simplified Tai Chi Chau'n	5.95
Essence of Tai Chi Chau'n	4.95
Tai Chi Chau'n - Technique of Power	8.95

BOOK OF THE MONTH



Okianwian Kempo - Motobu 6.00

RYUKYU IMPORTS offers to pay the shipping and handling on any book in this ad.

MAIL TO:

RYUKYU IMPORTS
Box 553
Olathe, Kansas 66061



If you do not return a copy of this Ad with your order within 120 days ADD 10% for shipping and handling. If you wish your books insured ADD \$1.00 if order is \$15.00 or less and \$1.50 for \$15.01 and up. KANSAS residents add 4% sales tax.

Calendar

Our calendar of events is presented at no cost as a public service to martial arts promoters, competitors, and enthusiasts. For an event listing, with our compliments, please send your press release or announcement at least three months in advance to: Calendar, *Kick Magazine*, 7011 Sunset Boulevard, Hollywood, California 90028.

Those events which are included in the STAR Tournament Circuit are indicated in bold typeface.

JULY 11th-17th

1981 A.A.K.A. NATIONAL SUMMER TRAINING CAMP. University of California, San Diego, La Jolla, CA. Hosted by the National Karate Institute and sanctioned by the American Amateur Karate Federation. In addition to courses in general karate, self-defense, weapons, tai chi chuan and team training, there will be seminars on sports medicine, martial arts philosophy and the science of karate. Participation fees: 7 days - \$160; One day - \$25; Half-day - \$15. Dormitory costs: 7 days, 21 meals - \$210; one night, 3 meals - \$30; one night, no meals - \$18. Apply for application form at A.A.K.A. National Office, 1930 Wilshire Boulevard, Suite 1208, Los Angeles, CA. 90057. Fees must be paid in advance to hold reservations at UCSD; make check/money order payable to N.K.I. Deadline for receiving application forms is May 31. For further information contact A.A.K.F. National Office at (213) 483-8261.

JULY 18th

11th ANNUAL OHIO OPEN KARATE TOURNAMENT, Fostoria High School Gym, Park St., Fostoria, OH. Contact Mike Patton, Rt. 1, Carey, OH 43316; (419) 396-7431.

* INTERNATIONAL KICK-BOXING ASSOCIATION BOUT, Olympic Auditorium, 18th & Grand, Los Angeles, CA. Admission \$7.50, open seating, bouts begin at 8:00; events are televised every Monday evening in Los Angeles on Channel 18. Contact I.K.B.A., 505 W. Whittier Blvd., Montebello, CA 90640; (213) 721-6056; (213) 724-9916.

JULY 25th

MIKE SANDERS ANNUAL SPARTANBURG, S.C. SUMMER KATA CHAMPIONSHIPS, Sheraton International Motel, I-85 off Heron Circle, Spartanburg, S.C. 29304. Contact Mike L. Sanders, P.O. Box 163, Spartanburg, S.C. 29304; (803) 583-5520.

JULY 25th-AUGUST 2nd

WUKO WORLD GAMES I, Santa Clara, CA. Events to include both karate and tae kwon do competition, under the auspices of the World Union of Karate-Do Organizations. Contact Jerry Thompson, National AAU Karate Chairman, 50 Manchester Ave., N. Haledon, NJ 07508; (201) 423-5555.

JULY 26th

KUNG-FU MASTERS VS. KARATE MASTERS OPEN MARTIAL ARTS TOURNAMENT. Contact Harry Lee, Brooklyn Karate

Academy, 1284 Pacific, Apt. 3, Brooklyn, NY 11216; (212) 774-8072.

AUGUST (Date to be announced)

THIRD ANNUAL NEWMAN KARATE CLASSIC, Shenandoah Recreation Center, Newnan, GA. Maximum S.E.K.A. points. Contact Howard Jones, 5½ W. Washington St., Newnan, GA. 30263; (404) 251-0404.

AUGUST 9th

1981 METROPOLITAN OPEN KARATE CHAMPIONSHIPS Orange YMCA, 125 Main St., Orange, NJ. Contact Joseph Versocki, 189 Newman St., Metuchen, NJ 08840; (201) 548-4637.

AUGUST 16th

6th ANNUAL GLASS CITY USKA MAXIMUM POINT KARATE, KUNG-FU OPEN CHAMPIONSHIPS, Sylvania Southview High School, 7225 Sylvania Ave., Toledo, OH. Contact Dan Omar, 1944 Parkdale Drive, Toledo, OH 43607.

DON ROBLES' SOUTH BAY KARATE CHAMPIONSHIPS, Culver City Civic Auditorium, 4117 Overland Ave., Culver City, CA. Open to all styles.

FOUR SEASONS KARATE CHAMPIONSHIPS, Baldwin Wallace Ursprung Gymnasium, 12:00 Noon, Bagley Rd., Berea, OH (outside Cleveland). Fighting, forms, weapons, etc. Contact Cheryl M. Ranges, Karate Institute, 3410 Broadview, Cleveland, OH 44108; (216) 661-7877.

AUGUST 23rd

FU-JOW PAI'S ANNUAL ALL STYLE OPEN FULL-CONTACT CHAMPIONSHIP, Madison Square Garden, Felt Forum. Contact Fu-Jow Pai Federation, 145 Canal St., 2nd Floor, New York, NY 10002; (212) 966-1887.

AUGUST 24th-29th

SHADOWS OF IGA NINJA FESTIVAL, Camp Miami, Germantown, OH. Five-day around-the-clock experience, during which participants will take part in a wide range of activities with certified Shadows of Iga Togakure Ryu Ninjutsu instructors under the direction of Stephen K. Hayes. Cost is \$160 for Shadow of Iga members, \$175 for non-members. Covers food, housing and insurance. To register and reserve your place, send a \$50 deposit before July 1 to Shadows of Iga, P.O. Box 1947, Kettering, OH 45429. Full unpaid balance due by August 15.

SEPTEMBER 13th

NICK ADLER'S 5th ANNUAL NORTH-EASTERN, OPEN KARATE, KUNG-FU CHAMPIONSHIP. Contact Master Adler, Sayville Karate Academy, 247 W. Main St., Sayville, Long Island, NY 11782; (516) 567-9842; (914) 636-7530.

SEPTEMBER 19th

NATIONAL KARATE CIRCUIT REGIONAL TOPEKA OPEN. Municipal Auditorium, Topeka, KS. Contact Dan Kennedy (913) 232-2478.

SEPTEMBER 19th

U.S. TOP-TEN NATIONALS, Stockton Civic Auditorium, Stockton, CA. Event promoted by Leo Fong and Ron Marchini, featuring top-ten semi-

contact competitors in the U.S. Contact Leo Fong or Ron Marchini, 5920 Dante St., Stockton, CA 95207; (209) 477-3139, (209) 488-0371.

PORTLAND, OREGON PRO/AM NATIONALS, Portland State University.

Karate, kung-fu, tae kwon do, American freestyle karate, kata, weapons. Seven men's black belt divisions; two women's black belt divisions; six black belt kata divisions. Grand championship prize for women's division is \$350 plus a stereo; grand championship prize for kata division is same as women's prize. Contact Dan Anderson, 221 Southeast 11th St., Portland, OR 97214, (503) 232-9211 days, (503) 238-1558 evenings; or Thomas F. Levak, 42 Greenridge Court, Lake Oswego, OR 97034, (503) 635-5163 days, (503) 636-1043 evenings.

SEPTEMBER 20th

FOUR SEASONS KARATE CHAMPIONSHIPS. Cypress College, Cypress, CA. Contact Mike Stone, 5633 Colfax Ave., N. Hollywood, CA 91601; (213) 769-9914.

SEPTEMBER 26th

SOUTHWEST KARATE CHAMPIONSHIPS (NKC Region #6). Contact Joe Alvarado, P.O. Box 18298, Austin, TX; (512) 441-3216.

KLIEMISCH/DUFFY KARATE SELF-DEFENSE TOURNAMENT, Patterson Sr. High School, Baltimore, MD 21224. Contact Hans C. Kliemisch or Michelle Duffy, Karate Self-Defense, Inc., 6420 Frankford Ave., Baltimore, MD; (301) 488-2298.

SEPTEMBER 27th

16th ANNUAL TOURNAMENT OF CHAMPIONS. Hamburg Fieldhouse, 14 miles north of Reading, PA. Contact George A. Dillman, 126 North 5th St., Reading, PA 19601; (215) 376-3337.

FU-JOW PAI'S ANNUAL ALL STYLE OPEN FULL-CONTACT CHAMPIONSHIPS. Madison Square Garden, Felt Forum. Contact Fu-Jow Pai Federation, 145 Canal St., 2nd Floor, New York, NY 10002; (212) 966-1887.

OCTOBER 3rd

BATTLE OF ATLANTA AND KARATE STAR WARS. Contact Joe Corley, 3160 Peachtree Rd., Atlanta, GA. 30305; (404) 262-1700.

OCTOBER 4th

THIRD RIVER CITY INVITATIONAL KARATE & JU-JITSU TOURNAMENT. Contact Toby Lewis, P.O. Box 1331, Elizabeth City, NC 27909; (919) 338-3478; (919) 335-0801; (919) 338-2404.

ROCKY MOUNTAIN OCTOBERFIST TOURNAMENT. Contact Ralph Krause, Kesco Mercantile Co., 5837 Monaco St., Commerce City, CO 80022; (303) 287-3326.

OCTOBER 10th

U.S. OPEN CHAMPIONSHIPS, (NKC Region #9). Ban Front Center, St. Petersburg, FL. Contact Charlie Brown, P.O. Box 13214, Tampa, FL 33611; (813) 837-9418.

Continued on page 76

* Other International Kick-Boxing Association bouts to be held on August 8, Sept. 19, Oct. 17 and Nov. 21.

KENPO KARATE FOR SELF-DEFENSE by Jay T. Will

Kenpo karate, one of the most innovative and flexible martial arts, blends circular and linear movements to achieve continuity and economy of motion in an effective system of self-defense.

Perhaps more than any other system, Kenpo's flexibility enables each practitioner to develop his own particular style.

In this basic manual on Kenpo karate, Jay T. Will, national tournament champion and America's most prominent full-contact referee, covers stances, strikes, blocks, striking surfaces, and kicks. After these basics, Jay T. Will uses his innovative "Clock Principle" of body positions to clearly explain 29 proven self-defense techniques. Complete with easy-to-follow photographs.



\$5.95

Learn Kenpo Karate and Practical Self-Defense on Video Tape

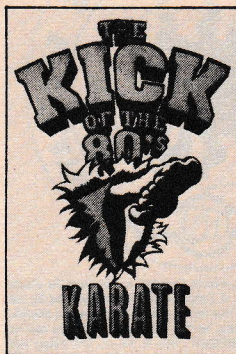
Jay T. Will, the best known Kenpo Karate instructor in the United States, is now offering *Inside Kung-Fu* and *Kick Illustrated* magazine readers a three(3) tape series on the techniques of Kenpo Karate and self-defense. Each tape is one hour in length and contains all the basic punches, kicks and blocks. Also included are 24 practical self-defense techniques. Each tape is different and may be purchased individually, but it is recommended that the tapes be used in sequence.

The cost per tape is only \$49.95, or save and receive all three tapes for only \$119.95. Please specify: Tape #1, Tape #2, Tape #3 or All Three Tapes. Format: VHS or BETA.

**\$49.95 each or
\$119.95 for all three tapes**

Wear the T-Shirt with a Kick

THE KICK OF THE 80's KARATE



Show your dedication to the martial arts in this specially designed cotton t-shirt. The vibrant red and black logo kicks out of a white background.

Specify small, medium, large or extra-large.

\$7.00

Drink in the Spirit of Karate



Now drink from cups which symbolize the spirit of karate. Choose the special Jay T. Will Karate Studio mug or the philosophical empty cup: *You must empty your cup so that you may taste my cup of tea.*

**\$5.95
each**

Chemical Protector® PROVEN IN ACTUAL USE

Non-Lethal Weapons

Stronger than mace, more effective than tear gas, CHEMICAL PROTECTOR® instantly and completely incapacitates one or a number of attackers! Now—protection in hand whenever you have your keys with you. Easily carried in the hand, they send a stream of protection into an attacker's face, causing unbearable agony. Floods of tears will stream from his eyes. He will have difficulty breathing, double up, and be wholly incapacitated.

THIS PRODUCT NOT SHIPPED TO CANADA



\$9.95

8 Original, Dynamic Martial Arts T-Shirts

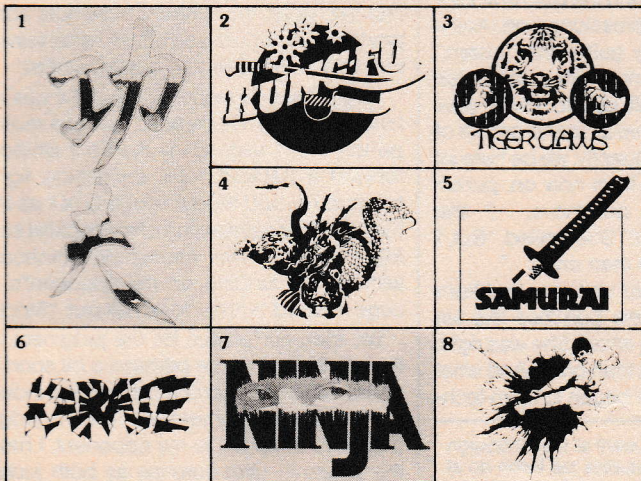
Is Kung-fu your thing? Then tell it to the world. Choose one or all four of these original kung-fu T-shirts. Never before offered to the public.

- 1-Kung-fu in "Chinese Characters"
- 2-A bold design with "Kung-Fu Weapons"
- 3-The ferocious "Tiger Claws"
- 4-The dramatic "Five Animals"

Or if karate is your art, choose from these four bushido designs:

- 5-"Samurai" with sword hilt
- 6-Rising sun flag superimposed on "Karate"
- 7-"Ninja" with mysterious eyes
- 8-Or the ever popular dynamic "Side Kick"

\$7.00 each



Send check or money order to:
JAY T. WILL KARATE
1335 West 5th Avenue
Columbus, Ohio 43212

A881

Name _____

Address _____

City _____

State _____

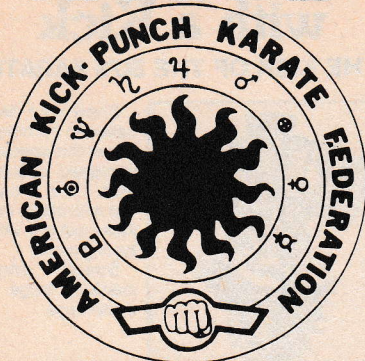
Zip _____

Quantity	Description/Size	Unit Price	Total

Add \$1.00 plus 25¢ for each additional item for shipping and handling

TOTAL AMOUNT ENCLOSED

KICK-PUNCH KARATE



American Kick-Punch Karate is a creation, an American version of the widely practiced and most respected art of Karate. This art was originated by the AKP Karate Federation as a means to provide American citizens with a convenient and inexpensive way to practice, learn and ultimately achieve the rank of "BLACK BELT" in our own "AMERICAN" form of the art. AKP Karate has evolved as one of the most effective methods of weaponless self-defense, a superb method of maintaining physical fitness, and an exciting & growing sport within the United States.

This course is no gimmick! We offer no "Secret Tricks" or "Iron-Muscle" methods. We teach sound techniques of self-defense. By completing scheduled training, you will develop the agility and ability to defend yourself against all types of attackers! AKP Karate methods of training are designed to promote courage, humility and confidence, and are practiced by men, women and children of all ages.

Course completion through resident classes and/or home study will lead to permanent award of the rank of "BLACK BELT" in American Kick-Punch Karate.

AKP KARATE FEDERATION
POST OFFICE BOX 21821
GREENSBORO, NC 27420

75W24

Please rush brochure on how "I" can earn my BLACK BELT quickly and easily in the newest and most exciting martial art — AMERICAN KICK PUNCH KARATE!! Enclosed find \$1.00 to cover postage and handling.

NAME

ADDRESS

CITY

STATE

ZIP

"THE AMERICAN MARTIAL ART"

If you are moving, please let us know at least 5 weeks in advance so that your issues of *KICK ILLUSTRATED* can reach you at your new address. Just paste your magazine address label on this form and mail it to us. YOUR LOCAL POST OFFICE WILL NOT AUTOMATICALLY FORWARD YOUR ISSUES TO YOUR NEW ADDRESS.

ATTACH MAILING LABEL HERE

Please print your new address below.

Name

Address

City

State

Zip

MAIL TO:
KICK ILLUSTRATED
Subscription Department
P.O. Box 173
Mt. Morris, Illinois 61504

A881

Martial Philosophy

Webster defines philosophy as the "theory or logical analysis of the principles underlying conduct, thought, knowledge, and the nature of the universe." Included in philosophy are ethics, aesthetics, logic, epistemology (the study of the origin, nature and limits of knowledge), metaphysics (study of the nature of being or reality), and so on. Put simply, philosophy is the general principles or laws of a field of knowledge.

The martial arts, more so than many other activities because it deals with life and death, is an endeavor rich in principles relating to human morals, character and behavior. Indeed, philosophy exerts a great deal of influence on the martial arts of both today and yesterday.

A UNIVERSAL PRINCIPLE

By Mark J. Grice

It was my second week in aikido training. I was slowly beginning to get the hang of these rather complicated series of turns and twists. But the one thing that I had still not quite accomplished was getting over my genuine fear of my instructor. SENSEI. Of course, she had a name, but all of us at the Pittsburgh Aikikai School simply referred to her as—Sensei—the Japanese term for teacher. Presently, Sensei was stalking around the dojo with a scowl on her face. Inwardly, I was sure that it was I who was bringing about this look of disapproval to her face. I was not entirely wrong.

"All right," she said, clapping her hands twice, "line up!" We all scurried to obey. She looked us over for the longest time, and then said in calm, patient tones (yes, patient. I found out later that she wasn't the cruel, sadistic person that I at first feared. Actually, she was warm, and charming with a tremendous sense of humor). "Look. Here's how you are all throwing punches. . . ." She demonstrated a slow, lazy punch that couldn't have crushed wet rice paper. Inwardly, I blushed, for I knew that it was a carbon copy of the punches I had been throwing. Heck, I didn't want to hurt anybody. These people were my friends! As I looked around the dojo quickly, I saw everyone else's expressions, and I knew that I was not the only guilty one. "Listen," Sensei said, her voice rich with a Japanese accent, "If you take all day to throw your punch, other person have all day to get out of way of punch. . . consequently, we be here all day! When you punch from now on, punch hard! If other person not move. . ." she shrugged, "that his fault." She smiled. "But, I bet it not happen more than once. . ."

Well, what Sensei said was law, and from that day on, we all threw punches like we meant it. And you know what? She was right, no one got belted more than once. And what was more important, we began to learn tech-

Mark Grice, a former student at the Pittsburgh Aikikai Society, currently studies tae kwon do at Kang's Black Belt Academy, and is employed by a Pittsburgh law firm as a Key Operator/Communications Manager.

"Nasake wo shiru ga makoto no bushi."
"The true warrior knows compassion."

Japanese maxim

niques a whole lot easier, or at least, speaking for myself, I did.

That was the first thing that Sensei taught me. "If you are going to train, train like you mean it." This went for all aspects. The second thing she taught me was the essence of self-defense. It was later on in that same week that we were learning a different technique that I was having a good deal of trouble with. My partner was throwing a straight punch, and I was really confused. I couldn't remember which side I was supposed to turn on, but the punch was coming, so I quickly darted to the right side, out of range. I didn't know that Sensei was standing right behind me at the time.

"Very good," she said.

I was amazed. Good? I didn't do anything! I bowed and explained to her that I not only didn't know the technique, I also didn't know which side that it was to be on! My frustration was evident. Sensei smiled. "Not matter," she said with a wave of her hand, "in aikido, most important thing is to get out of way of punch! As long as he not hit you, you not get hurt!" Then, smiling, she showed me the technique.

Now, one could think that a lesson like that would stick with me for a lifetime. Kind of like David Carradine's experiences do in the series *Kung Fu*. You know, whenever some insurmountable task faces him, the present fades away, and the wise voice of Master Po guides him through the situation, voicing some wise parable. But not me. . .

For reasons not important to this story, I had to, regretfully, drop out of aikido after about a month. About a year later, I found myself taking up tae kwon do. During one of these classes, I was sparring with another student with the head instructor and the senior black belt looking on, acting as judges. After about a minute of the bout, I became aware of the fact that when this student threw just about any technique, he raised his left hand, leaving him very vulnerable to a quick backfist.

I waited for my opportunity, and it was not long in coming. He stepped out for a reverse punch, and I, seizing my moment, whipped forward a backfist. I felt something lightly touch my gi, but I thought nothing of it, as I felt the immense satisfaction of my backfist scoring a second later. Almost simultaneously with my fist landing on my opponent's rib cage, I heard both judges call out: "Stop!"

We took our places for the judgment. Although the call came perhaps a bit soon for my backfist, I was confident that it had indeed scored. Of course, I was wrong. Both judges motioned the point to my opponent. I heard the words in utter surprise as both judges declared, "I saw a reverse punch to the mid-section. . . very well controlled." I looked at

Continued on page 76

May the Force Be With You

The martial arts, even today, are known as much for their mystique as for physical techniques. No other manifestation of the Oriental combatives excites the mystique as does the physiological phenomenon called *ki* or *ch'i* (air; breath; vitality; spirit; aura; nervous energy). Ideally, *ki* can be defined as "the mental and spiritual power summoned through concentration and breathing maneuvers which can be applied to accomplish physical feats." It is to this esoteric power that this column is devoted.

Guest black belts knowledgeable on the subject are welcome to submit their viewpoints about, and applications of *ki* in no more than 1,000-word treatments, typed double-spaced. Other columns will be compiled from excerpts of works by prominent martial arts authors.

INNER STRENGTH

By Paul Maslak

Paul Maslak is the intellectual editor of *Inside Kung-Fu*, and the author of *Strategy in Unarmed Combat*, from which this column is excerpted.

When practiced in the mainstream of Asian tradition, the martial arts are actually a form of prayer. It happened that out of practical necessity the stationary postures of yoga were replaced in ancient China by the mobile stances of combat. But the religious role of the arts, like that of its ancestor, continued to be a methodical approach to the attainment of spiritual perfection. The underlying assumption here is that the natural faculties of the body can never be increased by any external means, but rather only internally through their own exercise and use. By beginning at the physical level to eliminate distractions of the body such as poor health, aching muscles and malnutrition, you enhance your ability to concentrate at the mental level. And by concentrating on the oneness of nature, you are made aware of God's presence in all the things around you. You achieve enlightenment.

This internal strengthening of the mental and physical powers of the body is known in the martial arts world as developing inner strength (*prana* in Sanskrit, *ch'i* in Chinese and *ki* in Japanese). It is traditionally the very substance which separates student from master. The vast differences in ability derived from it inspired Chueh Yuan, the first Shaolin grandmaster, to observe, "The novice shoots out his fist ferociously but his punch contains no true strength. A master is not nearly as flamboyant, yet his mere touch is as heavy as a mountain." In the context of the modern martial artist, however, inner strength may be defined as a method whereby breath control is used to consciously channel the mental, emotional, chemical and muscular processes of the body toward a single goal.

The great obsession of all the martial arts on proper breathing can be traced to the

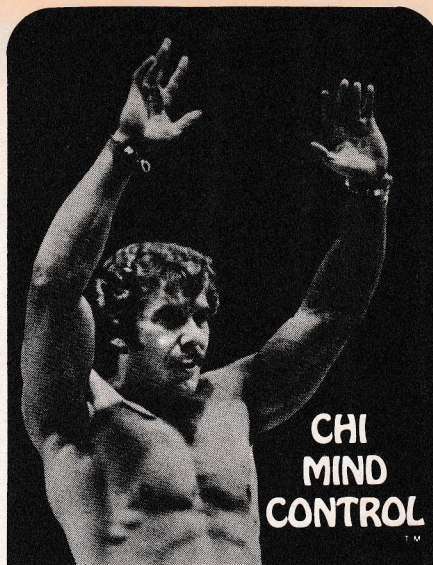


"Tenteki ishi wo ugatsu."
"Even a falling raindrop can crack a stone."
Japanese maxim

ancient Hindu belief that hidden within the air is a liquid life energy. Air is the only substance which we share with all of creation and which therefore binds us together in unity with God. Thus by breathing from the abdomen, and allowing a large reservoir of this life energy to amass in the center of the body, we cultivate enough inner strength to perform any difficult task we may be called upon to accomplish. Some people go so far as to say that a proper relationship to this life energy could actually lead to eternal youth and immortality. Of course, this type of mystical belief has been largely eliminated in modern times by the realization that the air we breathe does not extend any further into the universe than the earth's own atmosphere.

Proper breathing is still emphasized today primarily because it keeps the martial artist from becoming unnecessarily winded. The actual method of breathing is the same as that used by trained vocalists and musicians. You must stand at all times with the head erect and the back straight, like someone in communion with God, so as to give the air the

Continued on page 75



Throughout history extraordinary feats of strength have shown that man is capable of power and endurance far beyond what are considered to be normal limits.

The six-week course Chi Mind Control provides a method of total mind and body development aimed at tapping this phenomenal reserve of power—**your internal strength**. Written by former Mr. America and Kung-fu Master of Chi Mike Dayton, the course explores the same techniques he uses to go beyond the barriers of pain and strength to break handcuffs and bend coins!

Learn how to: achieve more speed and power; increase your confidence, concentration and coordination; and control your emotions and reactions to pain.

The course arrives one section per week. The price is \$37.50, complete with a handsome diploma upon completion. We pay for postage, handling and tax.

Satisfaction guaranteed, or your money back!



Dayton Unlimited, Inc.
P.O. Box 28444
San Jose, CA 95159

☐ Enclosed is \$37.50 and my commitment towards improvement.

☐ Please send more free information.

☐ Please send the course in its entirety.

credit card #: ☐ VISA ☐ Mastercharge

exp. date M/C #

name

address

city state zip

Overseas orders add \$7.50 for postage, course sent in its entirety.

Checks or money orders payable in US dollars.

Exclusive overseas distributors:
Dayton Unlimited, England
440 Fulham Palace Rd., Fulham London S.W.6
Genesis Trading Co. Australia
25 Griffiths Ave, West Ryde, 2114

Tales of the Orient

Tales of extraordinary feats of skill have long been synonymous with the Asian fighting arts. So many abound, in fact, that even severe critics may be convinced of their authenticity. This column is devoted to the stuff of martial arts legends—the imaginative sagas that thrill and fascinate beginners and black belts alike. Are these feats fantasy or fact? You, the reader, must decide.

SIX ZEN PARABLES

By Paul Reps

Reprinted from *Zen Flesh, Zen Bones*, written by Paul Reps and published by Anchor Books.

In the Hands of Destiny

A great Japanese warrior named Nobunaga decided to attack the enemy although he had only one-tenth the number of men the opposition commanded. He knew that he would win, but his soldiers were in doubt.

On the way he stopped at a Shinto shrine and told his men, "After I visit the shrine I will toss a coin. If heads comes, we will win; if tails, we will lose. Destiny holds us in her hand."

Nobunaga entered the shrine and offered a silent prayer. He came forth and tossed a coin. Heads appeared. His soldiers were so eager to fight that they won their battle easily.

"No one can change the hand of destiny," his attendant told him after the battle.

"Indeed not," said Nobunaga, showing a coin which had been doubled, with heads facing either way.

Ten Successors

Zen pupils take a vow that even if they are killed by their teacher, they intend to learn Zen. Usually they cut a finger and seal their resolution with blood. In time the vow has become a mere formality, and for this reason the pupil who died by the hand of Ekido was made to appear a martyr.

Ekido had become a severe teacher. His pupils feared him. One of them on duty, striking the gong to tell the time of day, missed his beats when his eye was attracted by a beautiful girl passing the temple gate.

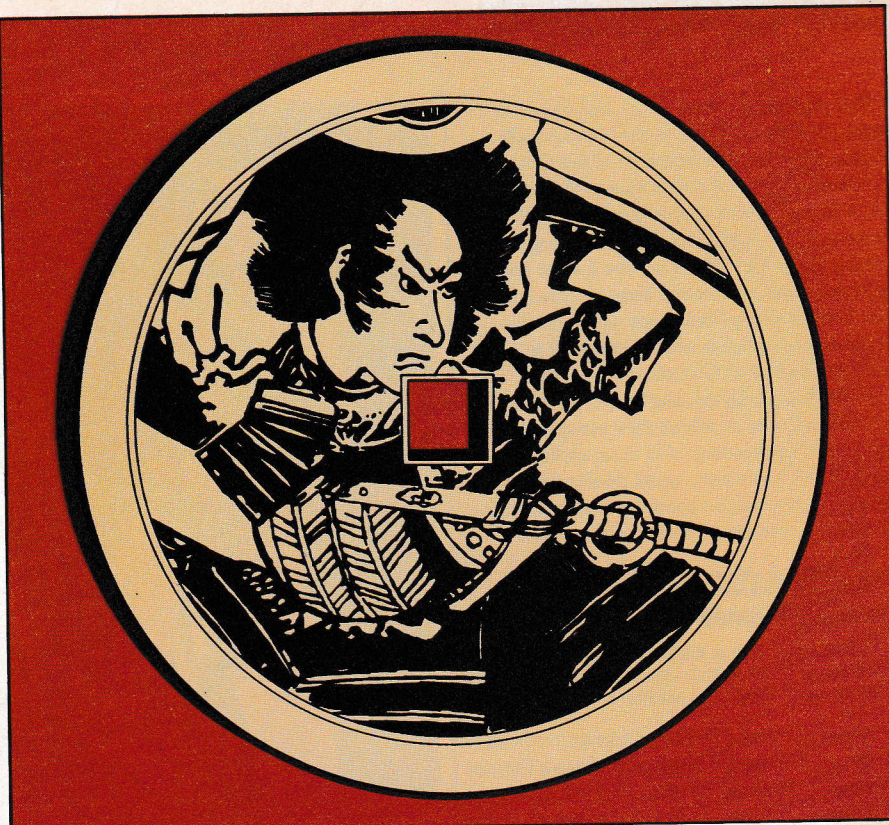
At that moment, Ekido, who was directly behind him, hit him with a stick and the shock happened to kill him.

The pupil's guardian, hearing of the accident, went directly to Ekido. Knowing that he was not to blame, he praised the master for his severe teaching. Ekido's attitude was still the same as if the pupil were still alive.

After this took place, he was able to produce under his guidance more than ten enlightened successors, a very unusual number.

Temper

A Zen student came to Bankei and complained: "Master, I have an ungovernable temper. How can I cure it?"



"Uwate niwa uwate ari."

"The superior has its superior." Japanese maxim

"You have something very strange," replied Bankei. "Let me see what you have."

"Just now I cannot show it to you," replied the other.

"When can you show it to me?" asked Bankei.

"It arises unexpectedly," replied the student.

"Then," concluded Bankei, "it must not be your own true nature. If it were, you could show it to me at any time. When you were born you did not have it, and your parents did not give it to you."

"Think that over."

Three Kinds of Disciples

A Zen master named Gettan lived in the latter part of the Tokugawa era. He used to say: "There are three kinds of disciples: those who impart Zen to others, those who maintain the temples and shrines, and then there are the rice bags and the clotheshangers."

Gasán expressed the same idea. When he was studying under Tekisui, his teacher was very severe. Sometimes he even beat him. Other pupils would not stand this kind of teaching and quit. Gasán remained, saying: "A poor disciple utilizes a teacher's influence. A fair disciple admires a teacher's kindness. A good disciple grows strong under a teacher's discipline."

The Last Rap

Tangen had studied with Sengai since childhood. When he was 20 he wanted to

leave his teacher and visit others for comparative study, but Sengai would not permit this. Every time Tangen suggested it, Sengai would give him a rap on the head.

Finally, Tangen asked an elder brother to coax permission from Sengai. This the brother did and then reported to Tangen: "It is arranged. I have fixed it for you to start your pilgrimage at once."

Tangen went to Sengai to thank him for his permission. The master answered by giving him another rap.

When Tangen related this to his elder brother the other said, "What is the matter? Sengai has no business giving permission and then changing his mind. I will tell him so." And off he went to see the teacher.

"I did not cancel my permission," said Sengai. "I just wished to give him one last smack over the head, for when he returns he will be enlightened and I will not be able to reprimand him again."

The Taste of Banzo's Sword

Matajuro Yagyu was the son of a famous swordsman. His father, believing that his son's work was too mediocre to anticipate mastership, disowned him.

So Matajuro went to Mount Futara and there found the famous swordsman Banzo. But Banzo confirmed the father's judgment. "You wish to learn swordsmanship under my guidance?" asked Banzo. "You cannot fulfill the requirements."

Continued on page 76

TAIPAN

"WHEN YOU WANT THE BEST"

Wholesale only, no schools

**Available at
these distributors:**

KINJI-SAN MARTIAL ARTS
3010 Avenue M
Brooklyn, New York 11210

MERTENS MARTIAL MARKET
1505 N.E. 26th Street
Fort Lauderdale, Florida 33305

NEW ORIENT SUPPLY
511 Main Street
Avon, New Jersey 07717

AUSTIN KARATE SUPPLY
2011-B East Riverside Drive
Austin, Texas 78741

SJO, MARTIAL ARTS SUPPLIES COMPANY
135-02 Roosevelt Avenue
Flushing, New York 11355

WHITE CRANE SUPPLIES COMPANY
47 Golden Gate Avenue
San Francisco, California 94102

INTERMOUNTAIN MARTIAL ARTS
1411 West Indian School Road
Phoenix, Arizona 85013

BUSHIDO MARTIAL ARTS
1881 South Broadway
Denver, Colorado 80210

BRENDAN LAI
2075 Mission Street
San Francisco, California 94110

CHINESE AMERICAN COMPANY
81 Harrison Avenue
Boston, Massachusetts 02111

MARTIAL ARTS EQUIPMENT, INC.
1157 Main Avenue
Clifton, New Jersey 07011

DOLANS SPORTS
Post Office Box 26
Farmingdale, New Jersey 07727

THE KARATE CHOP
779 East 7th Street
St. Paul, Minnesota 55106

CHEW YUEN
459 Gen Ling Way
Los Angeles, California 90012

MANTIS SUPPLY COMPANY
Post Office Box 3749
Los Angeles, California 90028

MIKADO ENTERPRISES
701 East Hastings Street
Vancouver, B.C., Canada V6A 1R3

HONG-BO IMPORTS
610 Broadway
San Diego, California 92101

CONTACT SPORTS
54 Willow Park Center
Farmingdale, New York 11735

**EAST COAST MARTIAL ARTS
SUPPLIES**
1809 East Colonial Drive
Orlando, Florida 32803

RYU-KYU MARTIAL ARTS
5005 Merriam Lane
Merriam, Kansas 66203

HERMOSA FITNESS PRODUCTS
339 Pacific Coast Highway
Hermosa Beach, California 90254

Santa Ana



California

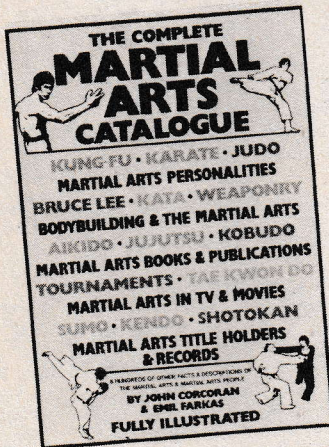
Taitak International Industries



The Complete Martial Arts Catalogue

By John Corcoran & Emil Farkas

Excerpted from *The Complete Martial Arts Catalogue*, published by Simon & Schuster, New York, N.Y. Copies are available through Mantis Supplies, P.O. Box 3749, Los Angeles, Cal. 90028.



While much has been written about the martial arts, most of this writing has focused on the "how-to" phase of learning them. In this monthly column, the authors will inform and educate the reader by, first and foremost, answering the most frequently asked questions pertaining to all aspects of the martial arts. The first columns will deal with general questions about the arts. The answers are designed to dispel the many myths commonly associated with the Oriental fighting arts.

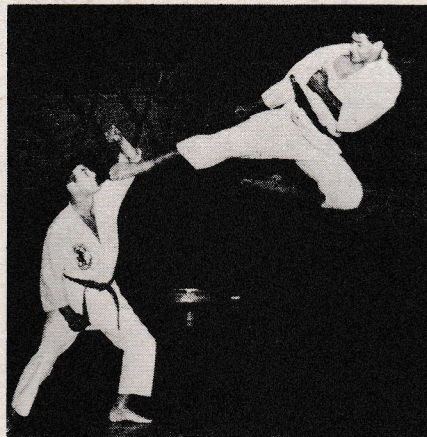
The following questions and answers will clarify subjects as diverse as board breaking, rank, hand conditioning and self-defense laws. These are but a few of the themes that invite constant questions—questions that most instructors spend countless hours answering.

When was the first karate tournament held in the United States?

The earliest recorded karate tourney in the continental United States was held in 1955 when Robert Trias staged the 1st Arizona Karate Championships in Phoenix. Because of its early date, participation was limited to Trias' own students, many of whom were members of the Arizona Highway Patrol.

Is Mike Stone noted for any technique?

More than anything else, Stone became famous for his gutsy fighting. Few men at the time possessed his raw courage, and absolutely no one ever felt it was a picnic being in the ring with him. He does, however, attribute



his success as a fighter to more intangible elements such as timing and coordination.

Who were the karate leaders who originally applied for membership in the Amateur Athletic Union back in the late 1960s?

Arizona's Robert Trias, Washington D.C.'s Jhoon Rhee, and California's Hidetaka Nishiyama. When karate finally made its bid for official AAU recognition a year or two later, Nishiyama nearly swayed the association in his favor despite much political infighting and cries of prejudice. When the political smoke cleared, however, which took several years, California's Caylor Adkins, a student of karate pioneer Tsutomu Ohshima, was elected the official AAU karate chairman.

What was John Natividad known for during his karate fighting years?

The 1973 Internationals grand champion was cited for his sensational kicking ability. Though people claim he had the fastest feet in the ring other than Bill Wallace's, the retired veteran possessed uncanny deceptiveness more than anything else. Natividad was a master of the lower-body fake. Often, he would initiate an almost imperceptible feint to draw down the opponent's guard and then launch the kick up to the head, making it appear as if he were so fast that the opponent didn't even see the kick in time to attempt to block it.

Who won the first World Karate Championships?

A then unknown brown belt from Hawaii named AlGene Caraulia won the first World Championships, held at the Chicago Fieldhouse in 1963. It was the first major open karate tournament in the United States. Caraulia later established a karate school in Cleveland, Ohio, where he still operates today.

Who was the grand champion of the first International Karate Championships?

The legendary Mike Stone swept the title in 1964.

Has anyone ever won the International Karate Championships more than once?

Yes. Mike Stone won the grand title in 1964 and '65; Chuck Norris in '67 and '68; and Joe Lewis in '69, '70 and '71.

What element made the Internationals such an exciting tournament?

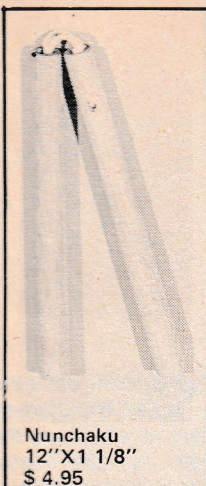
The fact that at one time during the 1960s and early 1970s the event attracted all the big-name fighters and form competitors from throughout the United States. Many, many champions were established at the prestigious event. Even the demonstrations were a highlight in themselves. For instance, the late Bruce Lee performed on the International's stage in 1964, a presentation which brought about his discovery by producer William Dozier. The final element was the class of the tournament. Famous celebrities were always in attendance, providing the overall championships with luster uncommon to most other United States karate events.

Is Bill Wallace's roundhouse kick his best technique?

Yes. The world middleweight champion can use his left foot as Muhammad Ali uses a jab, and Wallace executes the roundhouse kick more than any other technique in his arsenal. His exceptionally fast hook kick runs a close second, however. Wallace knocked out Germany's Bernd Grothe with a hook kick at the World Professional Karate Championships in Los Angeles on his way to gaining the world middleweight crown. In the second defense of his title against Los Angeles' Jem Echollas, Wallace scored a first-round knockdown with his left roundhouse kick.

When did Joe Lewis win his first karate tournament title?

With merely two years of karate experience, Joe burst onto the tournament scene in startling fashion in 1966 by upsetting favored contender Thomas LaPuppet of New York. In the process, Lewis won the grand championship (non-contact) of Jhoon Rhee's National Karate Championships in Washington, D.C. It had been Lewis' first stab at competition and his feat was akin to an amateur golfer winning the U.S. Open in his first pro outing.

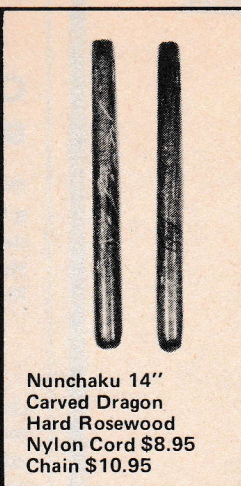


Nunchaku
12"X1 1/8"
\$ 4.95



Plastic Oct.
Nunchaku \$2.75

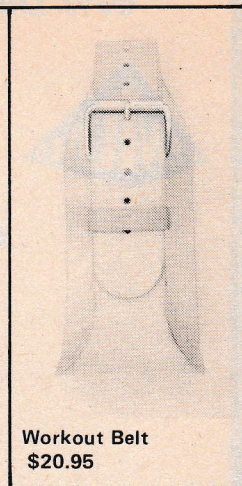
WARNING:
Nunchaku not sold
where prohibited
by law. Does not
apply to plastic
model.



Nunchaku 14"
Carved Dragon
Hard Rosewood
Nylon Cord \$8.95
Chain \$10.95



Kubotan—hard
plastic . . \$5.95



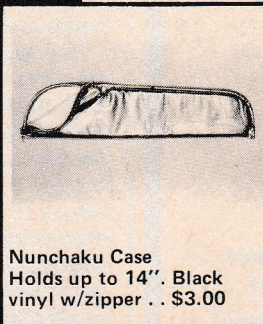
Workout Belt
\$20.95



Shuriken . . . \$ 1.50
2" dia.



Nunchaku Case
Holds up to 14". Black
vinyl w/zipper . . \$3.00



Kung-Fu Shoes. . \$6.25



Power Grip . . \$3.00
Durable.



Shuriken Carrying Case
Made of black heavy
vinyl. . . \$ 3.00



Focus Mitt. . . \$ 20.00
Top-grade leather.



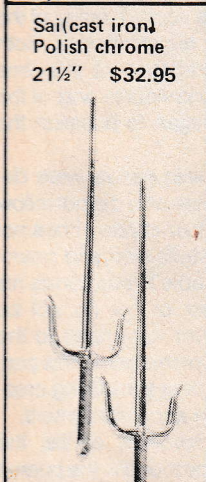
14" Round Nunchaku
w/cord \$4.95



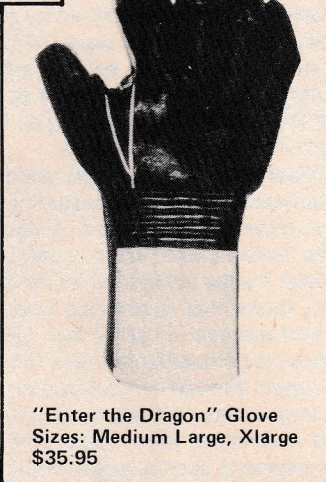
Jump Rope . . . \$2.50



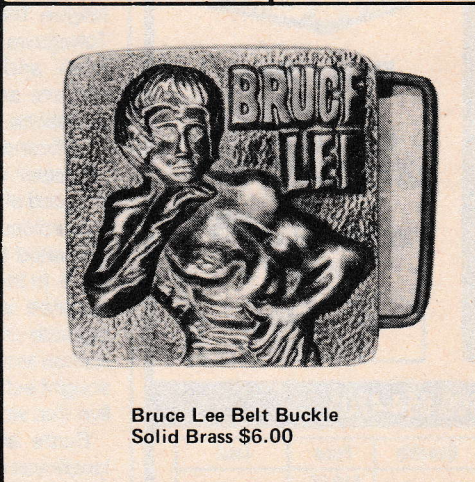
Kung-Fu Sash. . \$2.50ea.
black,white,red,gray,blue



Sai (cast iron)
Polish chrome
21 1/2" \$32.95



"Enter the Dragon" Glove
Sizes: Medium Large, Xlarge
\$35.95



Bruce Lee Belt Buckle
Solid Brass \$6.00

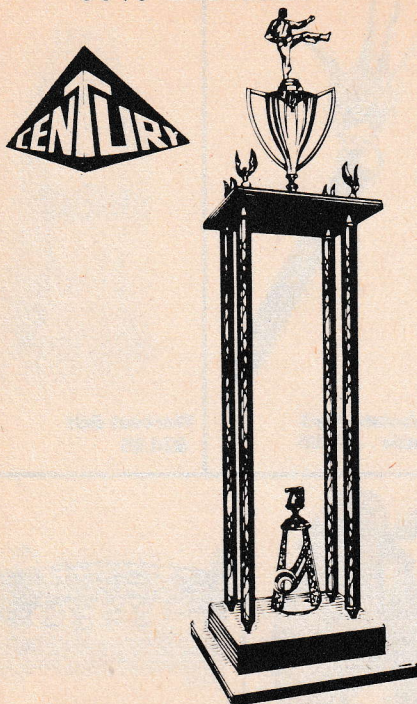


Air Kicking Bag
Canvas cover/rubber
tube . . . \$39.95ea.

USE MANTIS ORDER FORM IN THIS ISSUE

P.O. Box 3749, LOS ANGELES, CALIFORNIA 90028

TOURNAMENT PROMOTERS! 60% Discount On Trophies



Century Martial Art Supply Distributes Finest
Quality Karate Trophies At Great Savings
Call Toll Free 1-800-654-4701 For Trophy And
Other Wholesale Prices

Archives

CLASSICAL BUDO

By Donn F. Draeger

Though a man should conquer
a thousand times a thousand
men in battle,
He who **conquers himself** is
the greatest warrior.

Dhammapada

The word "budo" and its associated meanings were known to the Japanese through the Chinese classics. By "budo" the Chinese meant a variety of subjects, the most important of which was the administration of government, including both civil and martial aspects; they further suggested that a balance always be maintained between academic and martial learning.

Originally the Japanese seem to have accepted the Chinese meaning, but after the Kamakura period (1185-1336) the meaning of budo in Japan narrowed, coming to indicate the process of ruling the nation through martial power. During the violence that characterized the period extending from the mid-14th century to the end of the 16th century, the meaning of the term "budo" included cultivation of the virtues of the classical warrior and of certain ethical values of the then-inchoate *bushido*, the warrior code. The virtues of loyalty and courage, which were sometimes displayed on the field of combat, were idealized. These virtues and others were made the basis of the indomitable spirit of the classical warrior, whose primary concern was to achieve the state of *seishi o choetsu*—"transcending life and death"—that is, a frame of mind in which one is able to transcend thoughts of life and death. It was the classical warrior's mental preparation, his breaking through the spiritual border between life and death, that gave rise to a spiritual awakening in him. Edo-period warrior-intellectuals, such as Daidoji Yuzan, who wrote *Budo Shoshin-shu* (Martial Ways Primer) in 1686, confirmed that the essence of budo was synonymous with the ethical code of the classical warriors. Thus the spiritual and ethical concepts of the classical warrior became an intrinsic part of classical budo.

The bushi, troubled with eternal restlessness, sought constantly for spiritual renewal and a balm beyond the human realm for spiritual fatigue. The commoner, too, oppressed by the social tyranny of the Tokugawa bakufu, searched for ways out of his straitjacket. Both bushi and commoner, though socially segregated, at this time became acutely aware of their existence as individuals and of the limitations of their respective spheres, and began to question the significance of their innermost feelings.

Greater self-abnegation and identification with nature were demanded of the bushi than were necessary for men who did not follow the profession of arms. A man who is unable to cultivate or has not cultivated this harmony with nature is easily brutalized and coarsened. In the end, it is the extent to which he is able to harmonize his essence with nature that determines whether or not he will be capable of humane acts or will remain forever vulnerable to the human tendency to behave barbarously. The commoner, for his part, sought self-respect through competence in doing something creative that would give him a sense of worthwhile accomplishment.

Bushi and commoner alike sought the frivolities of life, the loneliness of religion, or such solace as could be found in the pursuit of the mysterious and unknown, in their attempts to forget their essential boredom with life. But their entertainments afforded them little more than temporary relief, and religion, while it might soothe men's minds, could not cure the spiritual malaise. The lives of Edo-period men lacked an area of true spirituality, leaving them bereft of

Donn F. Draeger is the world's leading martial arts author and the foremost Western authority in his field. Among his numerous books is *Classical Budo*.

SMALLEST KARATEKA!



We Now Have Your
Uniform In Stock



World's Largest
Karate Supply
NOW SUPPLIES
LITTLE PEOPLE TOO!

All Sizes **\$19.95**
White Only

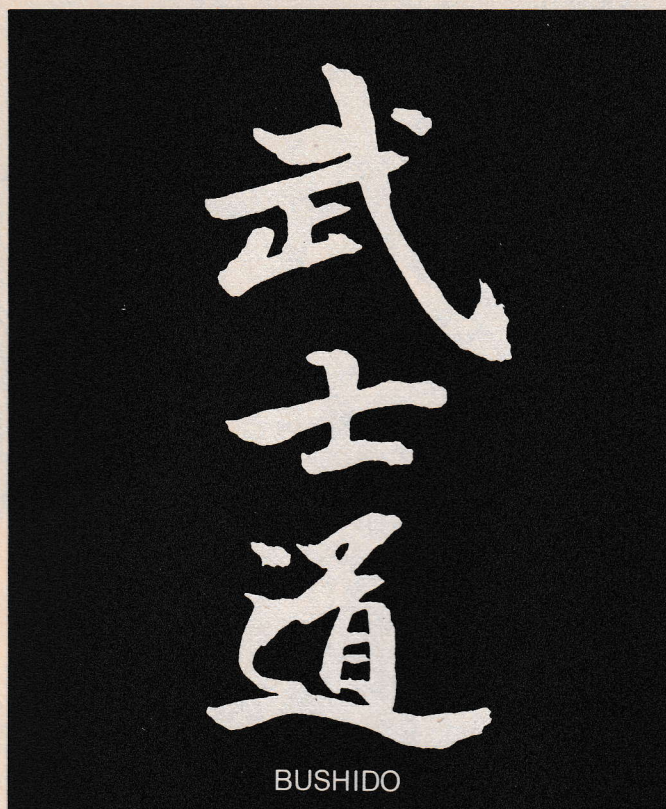
NOT CHILDREN'S
SLEEP WEAR

Call Toll Free 1-800-654-4701

Size	Quantity	Price	Total
0 - 6 Month		\$19.95	
6 - 12 Month		\$19.95	
12 - 18 Month		\$19.95	
18 - 24 Month		\$19.95	
Shipping & Handling			\$3.50
Total			

Send Check or Money Order to:
CENTURY MARTIAL ARTS
3034 Del View
Del City, Oklahoma 73115

Personal Checks Held
For 15 Working Days



something wholly spiritual in which to put their faith. In this spiritual vacuum, expressions of spiritual freedom evinced through faith in the unknown brought to many of these barren lives that which they sought most—some moisture to the aridity of life, a psychological thirst-quencher. One expression of spiritual freedom was the creation of the budo, the martial ways.

The creation of the classical budo was indicated by the nominal change of the ideogram for *jutsu*, "art," in the word "bujutsu" to *do*, "way." This change heralded men's desire to cultivate an awareness of their spiritual nature through the exercise of disciplines that would bring them to a state of self-realization. It is this goal that underlies the major difference between a classical martial discipline labeled "jutsu" and one termed "do."

The bujutsu, or martial arts, developed from crude beginnings concerned largely with technical achievements. But as the need and concern for combative techniques lessened in the Tokugawa period, the "art" stage of "forgetting technique" and "forgetting self" emerged. This is the level of the *do*. Yagyu Tajima no Kami expressed the ethic of this stage. "All weapons meant to kill are inauspicious, and must never be used except on occasions of extreme urgency. If any at all is to be used, however, let it be known that it is only for the purpose of punishing evils and not for depriving one of life. To understand this, learning is the first requisite. But mere learning will never do. It is an entrance gate through which one is to proceed to the residence proper to interview the master himself. The master is Tao, truth."

Though they stemmed from the technical basis of bujutsu, the classical budo were not designed to serve the warrior in combat. Certain, but not all, of the bujutsu were modified for budo training by recasting them in a metaphysical mold. Whereas the bujutsu emphasized form to be used for bringing about an effective combative result, the budo stressed form to be used as a means for gaining an understanding of the self, of being, and of nature, and for gaining self-perfection. Training in budo thus, it was believed, aimed at "higher values" than those of bujutsu.

Because they were born in a period of peace and were not required to stand the test of combat, the majority of the developers of

Continued on page 69

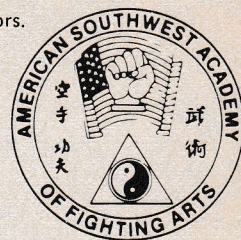


Instructors and Franchise Operators needed - \$ Top Pay \$

Open Your Own School
Black Belts and Beginners Welcome.

Expert training.
Run franchise or hire instructors.
Train other instructors.
Teach for the Academy.
Open your own school.
Be registered Fighting Arts expert and teacher.
Learn Kung Fu and other deadly Fighting Arts.

Earn Your Black Belt or Red Sash easily through Home Study.



At Last! A chance to protect yourself and your loved ones during the uncertain economic times that lie ahead and make money at it too! **EARN AS YOU LEARN.** Fully accredited course, certification and business materials. The American Southwest Academy is expanding all over the country and over seas. We need people interested in learning or teaching the Martial Arts.

NEVER WORK FOR ANOTHER MAN AGAIN!

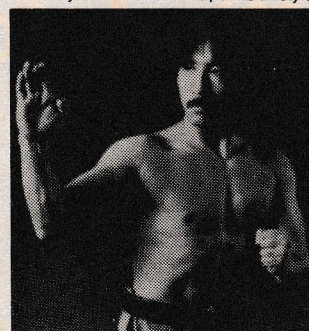
Complete and mail this coupon for free details.
Enclose \$1.00 for postage and handling fee.

AMERICAN SOUTHWEST ACADEMY OF FIGHTING ARTS
Suite 804 / M-58 323 Franklin Blvd. S. Chicago, Ill. 60606

Name _____
Address _____
City _____
State _____ Zip _____ K

ACTION INTERNATIONAL MARTIAL ART ASSOCIATION

ANNOUNCES THE FORMATION OF A MARTIAL ARTS ORGANIZATION.
At last! An association that will meet the needs of today's martial artists! Open to all styles and systems!



BENEFITS INCLUDE:

To Students:

- Membership patch and card
- Worldwide training transfer benefits
- Students newsletter, edited by Master Cho
- 25% discount on all AIMAA publications and products
- Color action poster of Master Hee Il Cho
- One week (month, etc.) free training for members who come to the LA area with Master Cho
- AIMAA sanctioned promotional testing with official recognition of rank
- Discount to annual fighting clinic conducted by Master Cho

MASTER HEE IL CHO
A.I.M.A.A. President

To Instructors:

- Comprehensive instructors manual
- International rank recognition for you and your students
- Instructor's newsletter, edited by Master Cho
- Admission to AIMAA sponsored tournaments and events
- Your personal AIMAA school charter
- Admittance to annual instructors clinic taught by Master Cho
- Personal guidance and assistance in establishing and maintaining a successful school

Help spread the AIMAA philosophy that peace, harmony and truth is the guide to universal happiness. Enclose \$1.00 for postage and handling fee.

JOIN NOW BY FILLING OUT THE FOLLOWING FORM:

ACTION INTERNATIONAL MARTIAL ARTS ASSOCIATION
11965 Santa Monica Blvd., West Los Angeles, CA 90025

Please send me complete details on AIMAA.

Name _____
Address _____
City, State, Zip _____ Phone _____
area code _____
Present Style _____ Rank _____

THE NINJA RENAISSANCE

How to Make It Work for You

In December of 1979, *Kick Illustrated* editor John Corcoran interviewed Stephen K. Hayes during the American ninja's brief return to the United States for training with his students in Atlanta, Georgia. Joseph Beaver and Bud Malmstrom, Hayes' highest ranking student instructors, had taken over the Togakure ninja training hall when their teacher had left for Noda City, Japan, to become the first American ever accepted as a personal student in the home of Togakure ryu ninjutsu grandmaster Masaaki Hatsumi.

In the spring of 1980, *Inside Kung-Fu*, *Kick's* sister publication, published John Corcoran's interview in its April issue. Along with the interview—one of the first ever to give an in-depth look at authentic ninja training in Japan—Corcoran wrote a related article which predicted the next rage in martial arts movies—the ninja. Soon thereafter came such films as *The Octagon*, *Shogun* (with Stephen Hayes appearing in stunt roles), *Shogun Assassin*, and *Enter the Ninja*, all involving ninja characters. Work is now underway on the blockbuster of all ninja films, the Twentieth Century-Fox \$20-million production of *The Ninja*, to be filmed in Japan and the United States.

The years seem to be proving John Corcoran's prediction correct, and have placed ninja Stephen Hayes in a spotlight of attention he never dreamed of attaining when he left his native land for ninjutsu training in the rural countryside of Japan over six years ago.

Myth and legend aside, what is ninjutsu training actually like, and what value can all martial artists derive from the ninja influence of the 1980s?

*"Be still prepared for death: and death or
life shall thereby be the answer."*

William Shakespeare, English playwright





Stephen K. Hayes, American ninjutsu practitioner and instructor, recalls his childhood image of the martial arts with a smile. "Back in the 1950s, I firmly held the belief that the oriental martial arts were a total way of life in which the world's ultimate means of pragmatic deadly self-protection was taught through example by sage-like persons of advanced character and enlightenment."

Hayes himself then laughs along with the other martial artists in the room. "See? Most of us have shared that outlook at one time in our martial arts careers, or the comment wouldn't always seem so ironical to everyone." Though he may laugh good-naturedly at himself, Hayes still firmly believes that the martial arts were intended to be combat ways of enlightenment that serve to reduce fear and make life work better. The laughter, he maintains, is a result of the fact that so few people are teaching the arts in the spirit upon which they were founded, and yet so many people really want to believe in the historical value and power of the martial arts.

After years of what he describes as frustrating trial and error hunting for the teacher who could fulfill his needs, Stephen Hayes was excited to be accepted as a personal student

of Dr. Masaaki Hatsumi, the 34th grandmaster of Togakure ryu ninjutsu. Hayes had to give up life as he knew it in the United States and move to the rural countryside of Japan to pursue his life goal, but it was worth it, he now recalls. Hayes is no longer shopping for the ultimate teacher now that he has become a member of the limited group of people who can call themselves direct disciples of the grandmaster of Togakure ryu ninjutsu. He feels that he has found his own version of the warrior sage he dreamed of as a child.

When Hayes first went to Japan in 1975, few of his friends understood his commitment to gaining knowledge of an art that almost no one had heard of. America was in the middle of the Bruce Lee Era, and full-contact karate competition was emerging as the headline grabber in the martial arts media of the time. As American-developed systems of the martial arts continued to gain respect and credibility, it seemed to some an inappropriate time for Hayes to plunge headlong into the study of a totally Japanese martial tradition that stretched back through 34 generations to the mid-12th century.

Hayes admits that it was something he did for himself, something he was compelled to

do regardless of the fact that there seemed to be little commercial value to devoting his life to the ninja arts. He was more than surprised to find his art in demand when he returned to the United States in late 1980. "I was stunned. When I left, sport karate was on everybody's mind. No one seemed particularly interested in combat-oriented training. In fact, it had almost become unfashionable to talk about actual street self-protection in some martial arts circles. I came back to the States to find that a whole ninja craze had grown up in the popular media.

"There is no doubt that the latest fad or rage in the martial arts world is the ninja and their art of ninjutsu," asserts Hayes. "Just look around—novels, books, movies, even *National Lampoon* magazine ran a satire on the ninja to promote subscription sales. However, difficulties arise from the fact that there are so few legitimate teachers and authorities to fill the demand for knowledge, due to the secrecy that used to surround the art."

As a result of this scarcity of certified ninjutsu teachers, two ways of riding the ninja craze seem to be developing, according to Hayes. "Unfortunately, anybody can pose as a ninja, put on a black suit and doctor up their jujutsu



or tae kwon do a little bit, throw in a few escrima sticks and toy shuriken from mail order catalogs or wherever, and ignore the public's demand for proof of their claims. The average consumer martial artist may not be able to tell if someone claiming to be a ninja is for real or not. Invariably, these self-styled ninja will dodge questions of certification with stories of how their secret underground master, unknown even in Japan, had inadvertently died before they had a chance to get their credentials or have a photograph taken with them."

Hayes sees this as a negative effect of the ninja craze, although he does have a few favorite tales about some American ninja he has heard of. Hayes' face lights up in a smile as he tells his three favorite stories. "One 'ninja' wrote to me, claiming to have been hired by the United States government to train an 'elite team of gorilla (sic, of course) warfare experts.' Another person told me of training with a ninjutsu instructor somewhere in Indiana. The man must have noticed the amused look on my face, because he quickly defended himself with, 'No, this guy was for real. Had the secret code ring from his master and everything.'" Still smiling, Hayes went on to explain

that the Japanese have never worn finger rings until the recent historical period.

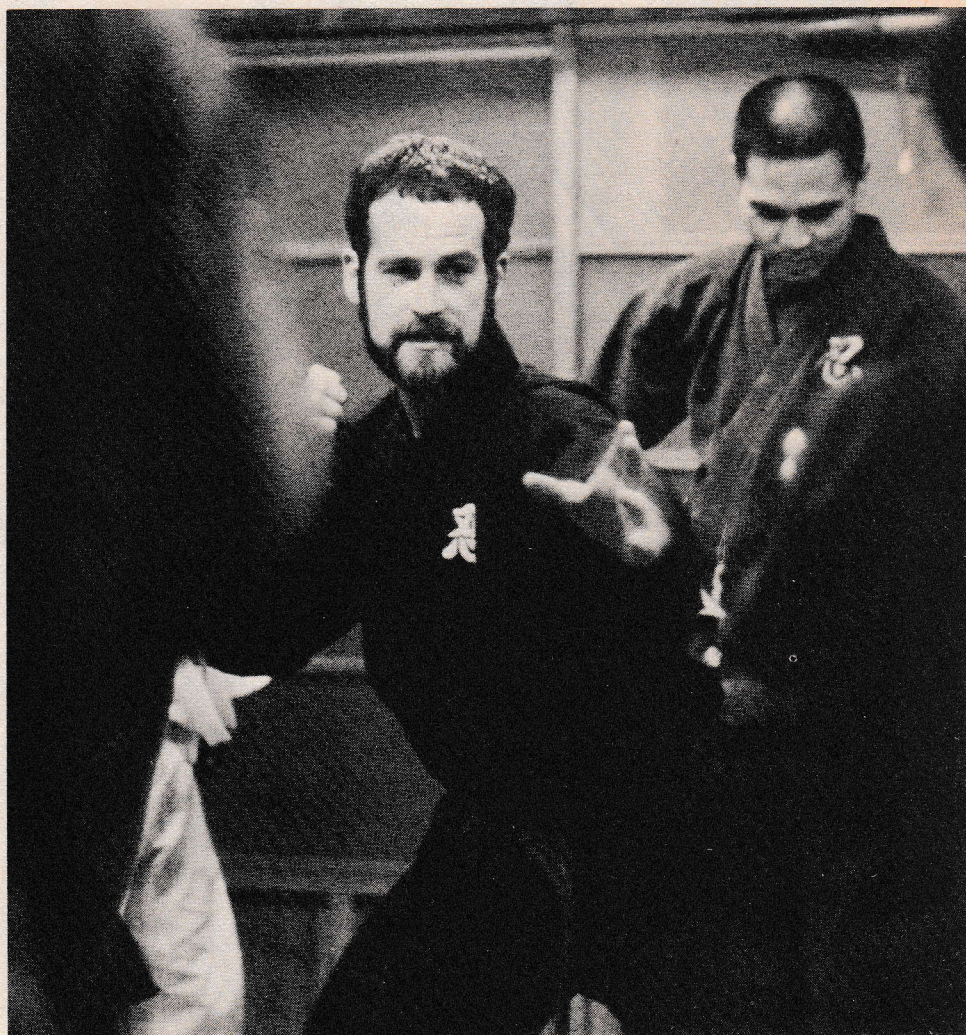
Hayes grins, shakes his head and continues, "Also amusing is another 'ninja' claiming the title *shidoshi*, which is my title. This is a little subtle for the general public, in that most people would not realize that the word *shidoshi* was made up by my teacher, Dr. Hatsumi, in 1978, as a rank for individuals leaving his personal instruction to found training organizations of their own." Hayes laughs again and shifts forward in his chair. "*Shidoshi* is not a real Japanese word. The pieces have meanings of course, but the word as a whole is not in the dictionary. It was made up for the Togakure training organization. It would be impossible for anyone to have the title *shidoshi* without being a part of our ninja school and being certified through the groups recognized in Japan. That's like calling yourself 'general of the army' without Pentagon acknowledgment."

Hayes does not like to see the ninja art being commercialized by what he calls the unscrupulous in order to take advantage of unsuspecting students. "I got a letter from a boy last month complaining that what I was teaching was too dangerous. He said that he

had enrolled in a local 'ninja school' in his city and had to have his eyelid sewn up after being hit with a flying shuriken from the teacher's hand. The self-styled teacher had then told the boy that it was part of the training he had to go through in order to become a black belt ninja."

Hayes sighs in apparent disgust. "The boy then went on to state that I should have warned people in my books and articles that the training required being stabbed in the eye in order to progress, if that is the way 'we ninja' were going to run our classes. It's just a shame the things people are doing in the name of this martial art in order to make a buck or feel important. And it's crazy that student victims would willingly overlook the fact that their teacher holds no legitimate credentials but pay up anyway in their desire to play ninja."

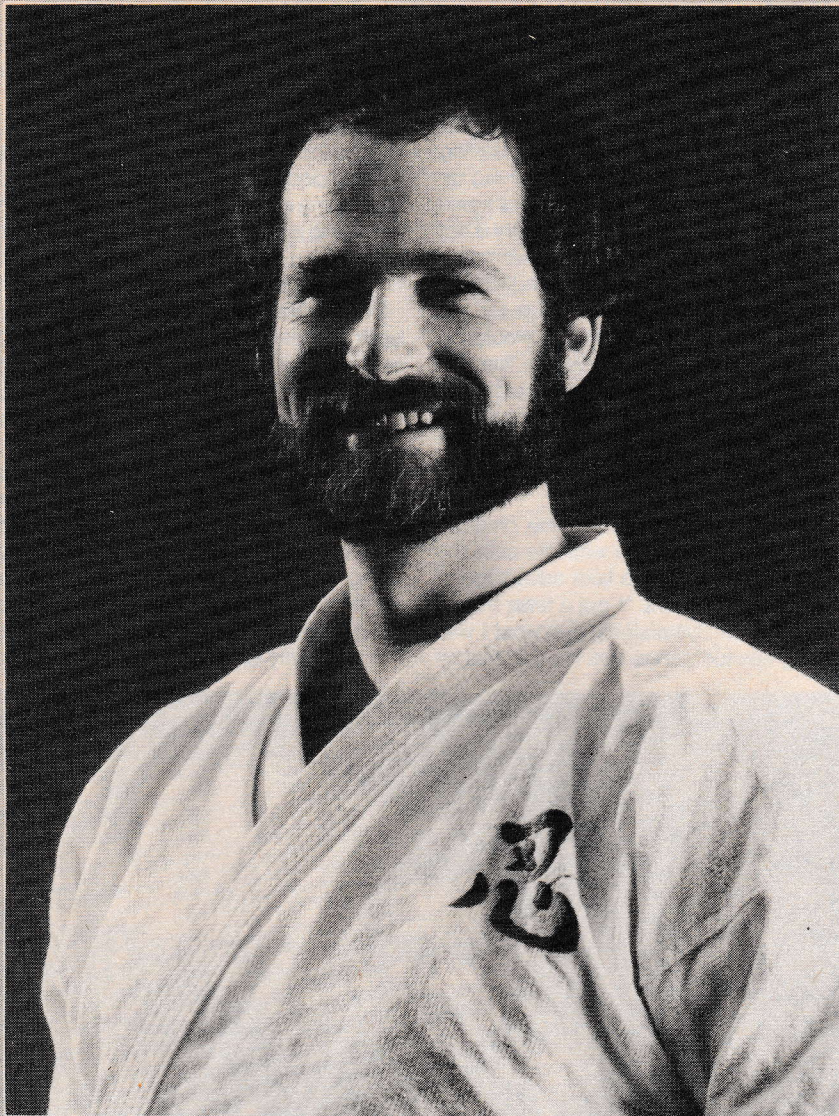
Stephen Hayes also acknowledges the fact that there is a great deal of demand for ninja training in the United States today. This is what he refers to as the second, or positive, way of riding out the ninja craze. "If we concentrate on the positive values that the ninja fad can bring to the martial arts community as a whole, it is really very exciting. Everyone, regardless



(Left) Stephen Hayes (back row, second from left) and other members of Dr. Masaaki Hatsumi's training group pose with hands in various *kyu-in* energy channeling hand positions. Dr. Hatsumi is in front row, center. (Above) Hayes sparring in Dr. Hatsumi's dojo during his first month of apprenticeship in the Fall of 1977. Noda City, Japan.

Photo by Arthur Tansley, copyright 1979

STEPHEN HAYES AT A GLANCE



Age: **31**, Height: **6'1"**, Weight: **184 pounds**

Mailing Address:

Shadows of Iga

P.O. Box 1947

Kettering, Ohio 45429

- 1949** - Born September 9 in Wilmington, Delaware.
- 1967** - Began karate training at Miami University karate club in Oxford, Ohio.
- 1968** - Trained with Shotokan karate club of Augsburg, Germany.
- 1969** - Began teaching karate for Miami University Physical Education Department.
- 1970** - Earned karate shodan ranking.
- 1971** - Graduated from Miami University with B.A. in Theater.
 - Trained with Shotokan karate club of Zurich, Switzerland.
- 1972** - Earned karate nidán ranking.
- 1973** - Established karate training hall in Atlanta, Georgia.
- 1974** - Earned karate sandan ranking.
- 1975** - Traveled to Noda City, Japan to study Togakure ryu ninjutsu with master instructor Tsunehisa Tanemura.
 - Earned ninjutsu trainer license.
- 1976** - Brought master instructor Tsunehisa Tanemura to Atlanta for personal instruction.
- 1977** - Invited to become first American personal student of Togakure ryu ninjutsu grandmaster Dr. Masaaki Hatsumi.
 - Established residence in Noda City, Japan for training.
 - Founded Shadows of Iga ninjutsu society.
- 1978** - Appeared on Japanese radio and television talk shows to promote values of Japanese ninja heritage.
 - Began acting in Japanese television and movie productions.
 - Earned ninjutsu *shidoshi* ranking.
- 1979** - Did stunt work in filming of NBC-TV's *Shogun* miniseries.
- 1980** - Established Japanese residence in Kumamoto, Kyushu, and U.S. residence in Dayton, Ohio.
 - Authored first book: *Ninja, Spirit of the Shadow Warrior*.
- 1981** - Began publishing *Shadows of Iga* society quarterly journal *Ninja Realm*.
 - Authored second book: *The Ninja and their Secret Fighting Art*.

of his or her personal martial art, can take part in the forward growth that seems to indicate a shift towards emphasizing the practical combat concepts that would make martial arts training more realistic and therefore more geared towards real-life benefits.

"This means," states Hayes, "a return to combat-oriented martial arts training, and that makes me especially happy. To become more ninja-like, any martial artist can begin by realistically reassessing all that is involved in actual street and field survival combat, and allowing their martial arts training regimen to reflect that reality."

To Hayes, that involves an analysis of current training outfits and locations in order to add realism to practice sessions, making them more like the actual application of skills in a dangerous confrontation. "Sure, it is fun to wear the historical garb like this now and then," says Hayes as he indicates his all-white winter ninja combat suit and split-toed shoes. "It reminds us of the historical significance and tradition of it all. But the majority of my training is done in black street pants, deck shoes, and a pullover that I can wear around in the community without attracting any attention. I train in what I'd be wearing if I actually had to resort to physical defense."

Equally important to the American ninjutsu instructor is not continuously training in bare feet on smooth indoor floor surfaces. "You've got to get real if you want to teach real fighting. Get out on a hillside, on some moist grass, a gravel-strewn driveway, slick concrete. That's where you're going to be fighting off an attacker. If you're ever jumped, the odds are pretty great that it will not occur in a matted room with you in your pajamas."

Another area that Hayes feels is sadly neglected in current martial arts training is contemporary weapons. He stresses that modern everyday weapons like clubs and knives, and not antique farming tools and battlefield implements, are what today's martial artist will have to defend against or utilize in a defensive clash. Weapons used more frequently in Hayes' training include a walking-cane length stick, a utilitarian single-edged field knife, and a short length of tough cord with knotted ends. All of these weapon types are readily available in the average home and do not attract undue attention when not in use, hence their value according to Hayes.

"If you look at the truly important underlying lessons of history without getting caught up in the surface manifestations, you can understand that the real value and effectiveness of the historical weapons, whether Okinawan farming tools or Chinese war tools or ninja concealed tool/weapons, lie not in the perfection of skills with 300-year-old primitive implements. The lesson is the realization that effective weapons are all around us in everyday articles. If your goal is to be effective in today's surroundings, why not put away the museum pieces and get involved in what is available today? The historical trappings are fun, and remind us of our heritage, but should not become the focus of the training."

Hayes acknowledges the validity of training

with historical weapons and kata as a cultural exercise and self-improvement activity, and says that he can appreciate the beauty of the refined and stylistic movements. He feels, however, that the practitioner who works at perfecting the historical techniques with ancient rice-planting implements, nine-foot spears, and the like are not really interested in street combat, but rather the preservation of certain ideals.

Reassessing combat worthiness of techniques also involves unarmed fighting, which makes up the major portion of Togakure ryu ninjutsu training today. "I think the most overlooked and yet crucial aspect of unarmed combat training today is how to hit the ground safely and get up ready to continue to fight," claims Hayes. "This pertains to getting knocked down or dragged down, tripping, tumbling down stairs, dropping out of sight behind a parked car, leaping onto a dock from a boat, or being thrown from a moving truck." Hayes' method stresses what could best be described as tumbling, rather than breakfalls. The ninjutsu method involves more rolling, whereas the judo method uses body-flattening slap-out falls. One of the requirements in Stephen Hayes' ninja training program is that within nine months the student must be able to dive out onto a blacktop surface and gain his footing safely without injury.

Proper breathing is another skill that Hayes feels is often overlooked or slighted in importance in martial arts training. To Hayes, understanding and controlling the breathing process is the key to directing energy, and its mastery is the road to real power. He feels that too often, too much emphasis is placed on the raw physical movements alone. The fighter who relies on his bones and muscles alone will lose his strength helplessly as he advances in years, according to the teachings of Dr. Hatsumi.

"Grappling skills are highly important to real street survival. How can you use a normally devastating side kick when you are shoved on your back across the hood of a station wagon? How can you use a normally lightning-fast back knuckle strike when you are being stuffed onto the floor of a phone booth? Coming from my background in the kick/punch arts, I had no real grappling training at all when I first travelled to Japan for ninjutsu training. The ninja teachers quickly picked up on that, and wrestling and choking became the easy ways to defeat me until I developed the infighting skills myself," recalls Hayes with a laugh.

Hayes feels that the second positive significance of the current ninja wave is a return to the concept of the martial arts as a lifestyle, rather than simply a method of punching, kicking, or throwing other people for a few hours a week. This involves examining what goes on in the mind and what the emotions bring up in situations of conflict and confrontation. According to Hayes' outlook, this also means learning to let go of fear so that potentially explosive situations of conflict can be disarmed before they materialize.

"The word 'lifestyle' means just that, a style



In a clearing at his natural training grounds, Hayes, in traditional ninja garb, practices the sword over-the-shoulder draw (top) and poses in the *kuji-in* hand position for *rin*, the generation of physical stamina and power.



As recently as two years ago, Dr. Masaaki Hatsumi, 34th grandmaster of Togakure ryu ninjutsu, followed tradition and kept the art secret. Since then, he's revised his views and currently has made ninjutsu more accessible to potential practitioners.

Thirty-four generations ago in the Iga region of South Central Japan, Daisuke Togakure encountered the mystical teachings of Kain Doshi, a warrior monk who had left Tang, China for sanctuary in Japan. Daisuke studied arduously with his unconventional teacher and learned new ways of perception and accomplishment, along with ways to work his will without actions. Thus was born the Togakure tradition of ninjutsu.

From those early beginnings in the fog-enshrouded peaks of Iga province, ninjutsu developed as a counterculture to the samurai tradition. While the samurai were characterized by social rank, family honor, and total dedication to their lord, the ninja were known as naturalists, mountain men with no social position who were loyal only to their ideals and families.

Today, the Togakure ryu ninja tradition is the only historical ninjutsu system publicly recognized by government, educational, and broadcast circles in Japan. The training organization is under the direction of Dr. Masaaki Hatsumi, the 34th grandmaster, who inherited the responsibility from his teacher, Toshitsugu Takamatsu.

Ninjutsu, often referred to as the "art of stealth," is one of the most all-encompassing arts of self-protection

and total living in the world today. Students today train to master the following disciplines:

JUNAN TAI SO
ME-SO
TAIJUTSU
☐ **TAIHENJUTSU**

☐ **DAKENTAIJUTSU**
☐ **JUTAIJUTSU**
BOJUTSU
HANBOJUTSU
NIN-PO KENJUTSU
TANTOJUTSU
SHURIKENJUTSU
KUSARIJUTSU
KYOKETSU SHOGE
KUSARIGAMA
HEIHO
GOTONPO
IN-YO DO
SEISHIN TEKI KYO YO
SHINPI
KUJI KIRI
KUJI IN
NIN-PO MIKKYO

Yoga-like body conditioning exercises
 Meditation
 Unarmed combat
 Body movement, breakfalls, leaps, and stealth movement
 Striking and kicking
 Grappling and choking
 Staff fighting
 Short stick fighting
 Fighting with the ninja sword
 Knife fighting
 Throwing blades
 Fighting with short chain weapons
 Cord and blade weapon
 Chain and sickle weapon
 Combat strategy
 Use of natural elements for escape
 Taoist principles
 Personal clarity
 Concepts of mysticism
 Balancing of electromagnetic power fields
 Energy channeling
 Ninja "secret knowledge" of the universe

of living," explains Hayes. "The small subtle defeats that slowly tear down a life occur in the office, the classroom, the factory. These are the defeats that most people have cause to fear. We are attacked physically on the street very few times in a lifetime, comparatively speaking. Certainly, combat skills of self-protection are a worthwhile endeavor. I'm a full-time martial artist; naturally I'd think that way. But the trick is to see the parallels in everyday life, so that physical ways of handling a wide range of situations provide models for understanding how we could win out in psychological conflicts, too."

Though Hayes emphasizes the importance of what he calls realistic physical training for street and field survival fighting, he balances this with what he feels is the cultivation of the intellect. "I think we need to place much more emphasis on the mind. I feel that it's necessary for us as martial artists to transcend the stereotyped image of the crude, ignorant, mean little social misfit or loser who makes up for his deficiencies by concentrating all his energy on how to fight."

Hayes feels that the demand for knowledge of ninjutsu represents a return to an emphasis on spiritual intensity in the martial arts, "where the power of personal intention and attunement with the universe are crucial for successful outcome in any confrontation with destiny. We have to learn to be aware and to observe all things as they relate to and affect the quality of our lives."

According to Hayes, his teachers feel that one of the first steps in beginning to develop spiritual power is to get rid of regimentation and militaristic practices in the training hall. To the Togakure ninja, those elements are considered to be what they describe as useless holdovers from the samurai mentality, which taught the necessity of self-denial and suffering in order to gain personal strength. Hayes explains his view of training, "Rigid marching and uniform drilling is a poor excuse for discipline. True discipline is wanting something enough to do whatever it takes to get it. It's a personal thing, not something you can be ordered to do."

Stephen Hayes admits that his method of encouraging what he calls spiritual intensity is somewhat controversial, and could be considered heretical by more conventional martial artists. He feels however, that the 34 generations of warriors that make up the history of Togakure ryu ninjutsu are enough validation for this less than conventional system of combat training.

For a man who expresses so much concern over people taking money for teaching ninjutsu without what he feels is proper training credentials, Hayes is surprisingly unconcerned with recruiting people into the Togakure ninja training organization. "We realize that few people would want to go through all it takes to get a teaching license. They may not live near one of our few schools, or they may not think that I am the man they want to train under. There really is no way to shop around, though. The Togakure ryu is the only recognized historical ninjutsu system acknowledged as authentic by the Japanese govern-



In contemporary training clothes, Hayes holds a concealed short chain weapon during an outdoor workout. He prefers to train in open areas where he's least likely to be interrupted by curious onlookers.

ment, educational, and broadcast circles. A person who wants a legitimate ninjutsu teaching license has to go to one of Dr. Hatsumi's schools for training."

Will the 1980s turn out to be the epoch of the ninja, just as the 1970s were the Bruce

Lee Era? Only time will tell, but if movies and books are any indication, it seems highly likely that the shadow art of Japan's ninja is bound to receive even more of the spotlight as the decade unfolds.

THE MARTIAL ARTS BOOK COLLECTION



1



2



3



4



6



8



9



10



11



12



18



19



20



21



23



24



25



27



28



29



33



34



35



36



37



38



39



40



41



42



47



48



49



50



51



52



53



56



58



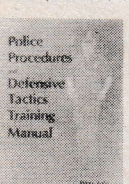
60



64



65



66



67



68



70



71



72



73



74



78



79



80



81



82



83



84



85



86



87



91



92



93



94



95



96



97



98



99



99



15 16 17



30 31 32



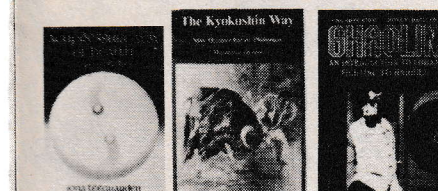
43 44 46



61 62 63



75 76 77



88 89 90



100 101 102

1. **Bruce Lee, The Untold Story**
Collector's Edition pb. \$3.50
2. **Essence of Okinawan Karate-Do**
Shoshin Nagamine hb. \$20.50
3. **This is Kendo**
J. Sasamori hb. \$16.50
4. **Aikido and the Dynamic Sphere**
A. Westbrook hb. \$19.50
6. **Dynamic Aikido**
Gozo Shioda hb. \$6.95
8. **The Way of Karate**
George Mattson hb. \$10.00
9. **Advanced Tai Chi**
Andrew Lum pb. \$10.00
10. **Wing Tsun Kuen**
Leung Ting hb. \$29.95
11. **Stick Fighting**
M. Hatsumi hb. \$7.95
12. **Jeet Kune Do**
Dan Inosanto pb. \$10.95
15. **The Sport of Judo**
Kiyoshi Kobayashi pb. \$6.95
16. **Judo in Action, Throwing Techniques**
Kazuzu Kudo pb. \$5.95
17. **Judo in Action, Grappling Techniques**
Kazuzu Kudo pb. \$5.95
18. **Karate & Oriental Arts**
P. Crompton pb. \$4.95
19. **The Techniques of Judo**
Shinzo Hakagaki pb. \$6.25
20. **Vital Karate**
Masutatsu Oyama pb. \$5.95
21. **Korean Karate**
Sihak Henry Cho hb. \$25.50
23. **Phoenix-Eye Fist**
Leong & Draeger pb. \$7.95
24. **Chinese Kung-Fu (Kenpo)**
William Scott hb. \$8.95
25. **Pa-Kua**
Robert W. Smith hb. \$8.95
27. **Nunchaku Training Manual**
I.S. MacLaren hb. \$8.95
28. **Classical Budo**
Donn Draeger hb. \$15.00
29. **Classical Bujutsu**
Donn Draeger hb. \$15.00
30. **Modern Bujutsu & Budo**
Donn Draeger hb. \$16.50
31. **The Secrets of Judo**
Jiichi Watanabe hb. \$7.50
32. **Guide to Reading & Writing Japanese**
Charles E. Tuttle Co. hb. \$9.50
33. **Layman's Guide to Acupuncture**
Yoshio Manaka, M.D. hb. \$7.95, pb. \$5.95
34. **Primordial Pugilism Tai Chi Chuan**
Tseng Ju-Pai hb. \$12.95
35. **Spike and Chain**
Charles Gruzanski hb. \$7.50
36. **Fillipino Martial Arts**
Dan Inosanto pb. \$9.25
37. **Man of Contrast**
Hee il Cho pb. \$9.25
38. **Beginning Jiu Jitsu**
James Shorty pb. \$8.95
39. **Hsing-I**
Robert W. Smith hb. \$8.95
40. **I-Ching**
Gary Melyan hb. \$8.75
41. **Tong Long**
H.B. Un pb. \$3.00
42. **Ki in Daily Life**
Koichi Tohei pb. \$9.95
43. **Karate-Do, My Way of Life**
Gichin Funakoshi hb. \$8.95
44. **Karate Kata, Heian 1 Tekki 1**
M. Nakayama pb. \$5.95
46. **Karate Kata, Heian 4**
M. Nakayama pb. \$5.95
47. **Karate Kata, Tekki 2 Tekki 3**
M. Nakayama pb. \$5.95
48. **Karate Kata, Heian 5**
M. Nakayama pb. \$5.95
49. **Dynamic Karate**
M. Nakayama hb. \$22.50
50. **Scientific Karate**
Masayuki Hisataka hb. \$25.00
51. **Combat Tai Chi**
Andrew Lum pb. \$10.00
52. **Secrets of the Samurai**
Oscar Ratti hb. \$35.00
53. **Shantung Black Tiger**
Kiong & Draeger pb. \$7.95
56. **Black Belt Karate**
Jordon Roth hb. \$27.50
58. **Bassa-Dai**
John Anderson pb. \$3.00
60. **This is Karate**
Masutatsu Oyama hb. \$32.00
61. **Karate-Do Kyohan**
Gichin Funakoshi hb. \$22.50
62. **Takamiyama**
Jesse Kuhaulua hb. \$12.95
63. **Book of Ki**
Koichi Tohei pb. \$7.95
64. **Explosive Instinct and Mind Power**
Darnell Garcia pb. \$4.95
65. **Book of Five Rings**
Miyamoto Musashi hb. \$12.95
66. **Police Procedures and Defensive Tactics**
Harry Aziz hb. \$19.95
67. **Essence of Kung Fu Taiki Ken**
Kenichi Sawai pb. \$8.95
68. **Pak Mei Tiger Fork**
Ng Yiu pb. \$8.00
70. **Tsubo**
Katsusuke Serizawa hb. \$22.00
71. **Shoto-Kan Karate**
Peter Ventresca hb. \$12.50
72. **Martial Arts Catalogue**
John Corcoran pb. \$7.95
73. **The Martial Spirit**
Herman Kauz hb. \$11.95
74. **Chinese Boxing, Masters and Methods**
Robert W. Smith pb. \$7.95
75. **Best Karate, Comprehensive**
M. Nakayama pb. \$6.95
76. **Best Karate, Fundamentals**
M. Nakayama pb. \$6.95
77. **Best Karate, Kumite 1**
M. Nakayama pb. \$6.95
78. **Best Karate, Kumite 2**
M. Nakayama pb. \$6.95
79. **Best Karate, Heian Tekki**
M. Nakayama pb. \$6.95
80. **Best Karate, Bassai Kanku**
M. Nakayama pb. \$6.95
81. **Tomiki Aikido, Book 1: Randori**
Loi pb. \$5.95
82. **Tomiki Aikido, Book 2: Koryu No Kata**
Loi pb. \$5.95
83. **Karate, Art of Empty Hand Fighting**
Nishiyama hb. \$19.50
84. **Secrets of Shaolin Temple Boxing**
Robert W. Smith hb. \$5.95
85. **Okido Yoga**
Masahiro Oki pb. \$7.95
86. **Massage, The Oriental Method**
Katsusuke Serizawa, M.D. pb. \$6.95
87. **Shiatsu**
Tokujiro Namikoshi pb. \$6.95
88. **Acupressure Way of Health, Jin Shin Do**
Iona Teeguarden pb. \$8.95
89. **The Kyokushin Way**
M. Oyama hb. \$8.95
90. **Shaolin, Intro to Lohan Fighting**
Donn Draeger hb. \$19.50
91. **Chi Kung**
Lily Siou hb. \$14.50
92. **Best Judo**
Inokuma hb. \$19.95
93. **Tai Chi, Supreme Ultimate**
Robert W. Smith hb. \$15.00
94. **Japanese Silat**
Donn Draeger pb. \$7.95
95. **Secret Fighting Arts of the World**
John Gilbey hb. \$9.75
96. **The Techniques of the Tonfa**
I.S. MacLaren hb. \$7.95
97. **Kakui-Dai**
Hirokazu Kanazawa pb. \$3.00
98. **Nunchaku and Sai**
Ryusho Sakagami pb. \$9.95
99. **Karate Competition**
Valera pb. \$3.95
100. **Special Competition Karate**
Valera pb. \$5.95
101. **Zen and The Mind**
Tomio Hirai, M.D. hb. \$9.95
102. **Wing Chun, Chong Woo Kwan**
Joseph Cheng pb. \$10.95

Use Mantis order form on page 78.



Mantis

MANTIS SUPPLIES COMPANY

Part II

THE STATE OF THE ARTS IN NEW YORK

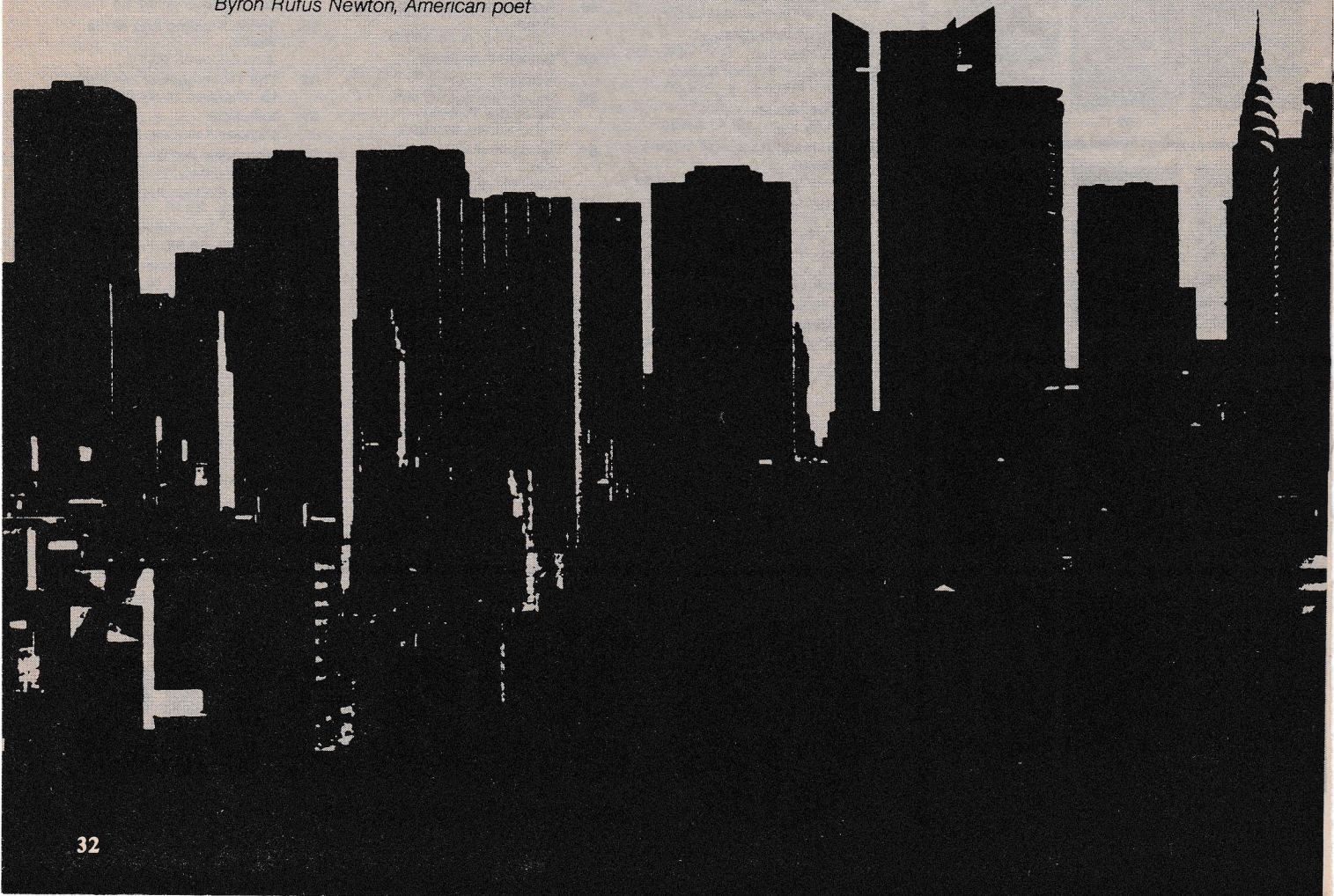
By Steve Shear

The very mention of New York City conjures up vivid, powerful images. Certainly, it is a city of stark contrasts. Less than 20 miles apart there are the grandeur of the World Trade Center and the perpetual despair of Harlem. Yankee Stadium, an on-going monument to athletic courage, is just a few train stops away from the South Bronx. This terribly blighted area, known for high crime and low employment, is often referred to as "Fort Apache."

New York City distinguished itself in 1980 by topping the F.B.I.'s yearly survey of having the most murders committed in a large city. Celebrities in New York are often not the sort of people you'd care to invite into your home. Newspapers give them affectionate nicknames such as the "Son of Sam" or the "Midtown Slasher." The luster dimmed still further in 1980 when Manhattan became known as the site of John Lennon's tragic assassination. Violent

*"Vulgar of manner, overfed,
Overdressed and underbred;
Heartless, Godless, hell's delight,
Rude by day and lewd by night;
...Crazed with avarice, lust, and rum,
New York, thy name's Delirium."*

Byron Rufus Newton, American poet



crime is the main topic of discussion on news programs and in daily publications. Even more frightening is the irrational nature of the violence. New Yorkers have become trigger happy, and, as the headlines will attest, you can catch a bullet in the chest for merely asking someone to move over an inch on the subway.

The causes and roots of this wave of urban violence are complex. Undoubtedly the mounting economic pressure is a contributing factor. At a time when money seems to be worth less each day, it is easy for one to feel insignificant. All too frequently, when someone brandishes a knife or gun, he is making a desperate statement that he won't be taken for granted anymore. Obviously, when he goes to such extremes to make that statement, it is already too late.

The tension and pace of city life often creates the need for an escape mechanism along with a concern for protection. For this reason, the martial arts have always been warmly embraced in the New York area. New York City is a melting pot consisting of a multitude of neighborhoods. Each has its own needs and possesses its own individual characteristics and personality. Martial arts schools are located in virtually every area of the city, from the highest income communities to the lowest. Each school in its own way tries to fulfill the needs of the community it serves. The higher income areas boast huge dojos that are fully equipped with Nautilus machines and saunas. The less wealthy neighborhoods often are little more than a storefront.

Some students get involved with the martial arts as a form of therapy. They come into the dojo hoping to dissipate their rage. Conceivably, many students from this category have either been involved in criminal activity or have the potential to be. Others come hoping to learn to defend themselves. Side by side they train, the potential criminal and the potential victim. The person who injects an air of sanity and balance into this state of affairs is the instructor. Clearly, in New York, the professional martial arts teacher must be much more than just a black belt.





Susan Murdock, founder of the Woman's Martial Arts Center, and Alex "Plus One" Sternberg.



Aaron Banks, promoter of the Oriental World of Self-Defense.

"Competition, as we all would agree, is the crucible for testing the ability of one person against the other," says Master Fred Hamilton. Tournaments are also a very lucrative enterprise for the promoter. Unfortunately, the area is so factionalized that by the end of a tournament season there are 40 karateka claiming to have won grand championship titles in New York alone. Promoter Aaron Banks argues that without recognizable champions, sport karate only confuses rather than excites the public.

Boycotts are not the only reason tournaments are only moderately successful in New York. Frequently, out-of-state instructors and their students don't want to come into the city. Most veteran competitors from New York have been to tournaments around the country. Alex "Plus One" Sternberg, who has fought virtually everywhere, recently remarked that Jhoon Rhee protective equipment is not nearly as successful in New York as it appears to be in other areas of the country. "All of us trained under conditions that the rest of the country considered at the time, brutal. They were always afraid to come to this part of the country to compete. I was in Indianapolis a couple of weekends ago, and I told a bunch of people, 'You guys are great, but I never see you in New York.' Over here we feel that karate is essentially a bare-knuckle thing, or at least that's the way it was for us."

Fred Hamilton describes the New York fighter as a "tough bastard... and if you don't think he's tough, I've issued a challenge to any (top ten-ranked) martial artists anywhere in this country to come here. I'll pick ten New York martial artists and feature the bouts at my tournament. Let them come in here and let's see how tough they are, either with safety equipment or any way they want to come."

Hamilton, however, made no mention of offering prize money. Right or wrong, it is frequently said that what happens in New York City today will ultimately happen in the rest of the United States as well. S. Henry Cho takes that sentiment a step further by pointing out that New York is much more than just another city in the Northeast. It is an international mecca. Other countries observe this city and its trends with an eye toward the future.

One very clear challenge that veteran professionals in this area face is reconciling the roots of their training with their desire for the arts to evolve.

"There's a point that we have to understand," says Thomas LaPuppet. "... New York basically was the core of hard Japanese training. In New York today, you still find hard-core trainers. It's a stage of sophistication."

Before it can ever be possible for the martial arts to progress to the next level of sophistication, a closer look at traditionalism is required. For two decades a very hard line was taken concerning how far one could safely deviate from the Oriental standard.

"Is the Oriental really the model of traditionalism?" asks Hamilton. "In other words, you can't come into my school, sign a contract and be guaranteed a black belt after 36 months like you can in some Oriental schools." Momentarily putting aside considerations of



"I've issued a challenge to any [top-ten ranked] martial artists anywhere in this country to come here. I'll pick ten New York martial artists and feature the bouts at my tournament. Let them come in here and let's see how tough they are."

Fred Hamilton

how individual dojos are operated, certainly performance in the arena of competition offers its own clues as to the combative value of strictly traditional techniques.

"I think you can sum up the effectiveness of Oriental karate in its pure form by noting that the Japanese team in World Championships hasn't gotten out of eliminations in ten years," says Alex Sternberg. "They get their behinds kicked every year." (In 1980, however, Tokey Hill became the first American to win an individual world title and Billy Blanks won two silver medals.)

While kung-fu sifu Alan Lee does not encourage tournament participation, as long as his expenses are covered he will demonstrate anytime, anyplace. Like many others, Mr. Lee is disenchanted with tournament activity. In his opinion, the participants all too often fail to realize that they represent more than just their respective styles or schools. To the uninitiated, they represent the New York martial arts. All too often the proper respect is absent. Also, the traditional uniform has been replaced by an assortment of bizarre costumes ranging from wild interpretations of the American flag, to tee-shirts and driving gloves. However, Master Lee still endeavors to generate inter-

est in the martial arts by giving an honest representation of what kung-fu is all about.

Herein lies the rub. It is the more spectacular demonstrations that attract the biggest crowds, and the kung-fu movies with the most exaggerated special effects that stimulate student enrollment.

"Bruce Lee did a lot of good," says Sensei Banks, "but he created a lot of problems, too." While increased interest is always welcome, it's hard to tell a wide-eyed youngster that it is unlikely that he'll ever be able to jump 12 feet in the air.

Banks himself has been the target of similar charges of sensationalism, if not exploitation. Yearly, at Madison Square Garden, the most outrageous demonstrations are put on at his events. Now, in 1981, audiences have become familiar with the concept of "reality programming." This term refers to shows on television like *That's Incredible* and *Real People*. Banks' concept of displaying the most theatrical aspects of the martial arts predated these shows by many years. It is not inaccurate to say Banks was years ahead of his time. His Oriental World of Self Defense has had men slamming their skulls against towers of ice, weapons demos using explosives, and

bizarre full-contact bouts. Some of these bouts were well received, such as the one between a boxer and a karateka. Others have been relative failures, specifically the match pitting a male against a female. As a result of that particular event, Banks received a critical drubbing from which he has yet to recover. The unfortunate consequence is that that one questionable event has caused many of Mr. Banks' other achievements to be obscured. Some of the titles owned by Joe Lewis, Mike Stone and Chuck Norris, for example, were won at an Aaron Banks promotion.

So, while certain of the demonstrations may appear to border on lunacy, he does each year bring under one roof some of the best technicians in the U.S. to demonstrate their art to an eager public. It is this exposure of a multiplicity of techniques which signals a trend of the future. Presently, a great many dojo operators hire instructors to teach an art unfamiliar to them. Their main concern is to produce well-rounded students.

Arthur Cohen, a tae kwon do instructor, is the product of the rigid training principles as practiced in New York City. Presently, he instructs in a chain of schools in the Long



Lou Neglia (right), a New York full-contact star, mixes a good-natured glare with boxing great Rocky Graziano.

Island area. For many years, the suburbs were thought to be immune to much of the city's criminal element. Of late, cross burnings, swastikas burned on lawns, and other acts of vandalism have migrated to the outskirts. "What has happened in the city is now coming out to Long Island," says Cohen. Concern for self-defense has certainly increased; he cites the growth of his female student enrollment as a 400 percent increase over the last eight years. As a school teacher, Arthur Cohen's ambition for the future had been to administer karate training within the school system. "It's illegal in New York State. I'm a school teacher and I can't even teach a program in my school. You're dealing with people that already have an opinion about what we do entrenched in their minds from watching movies. They don't even want to come into my schools and see."

Educational programs in the martial arts via the school system are on the minds of many instructors in New York. Each has his own idea of how to approach this goal. For Thomas LaPuppet and Alex Sternberg, the AAU has been their chosen vehicle. LaPuppet says, "In our endeavor, we are trying to promote karate towards the Olympics, to give that child who may be talented only in karate, heaven forbid, a chance to one day look at a college scholarship for martial arts."

Frederick Hamilton feels New York is a natural birthplace for a martial arts college. Many vacant school buildings could easily be converted for this purpose. Henry Cho claims that tae kwon do is already an accepted area of higher education study in Korea. Clearly, if such a lofty goal is feasible in America, it could conceivably happen in New York.

"My dream has always been the fully accredited, massive martial arts university, and professorships for competent people," says Hamilton. "Communication, business administration, judo, aikido, class curriculum, mathematics, and so forth right through a four-year

course. I would like to legitimately be called Professor Hamilton because of my 20 years of study. Now when they say to me maybe I'm not qualified to be a master of my craft and I spent 20 years of studying every conceivable facet of this art... I am qualified to be a professor in an accredited university by dint of personal knowledge and personal skills acquired through the crucible of life."

Bringing about this major shift in the educational power structure is going to be a time-consuming, bureaucratic process. Political involvement and financial interests will ultimately come into play. Realistically speaking, a college for the martial arts is not going to materialize in the immediate future. That is not to say that New Yorkers are without short-term objectives. Henry Cho expressed his expectation that in years to come, karate would ultimately be a fundamentally American activity, as the Oriental ancestry of the arts would progressively receive less and less emphasis.

Thomas LaPuppet agrees and gave the following interpretation of the evolution to come: "It would be very hard for a person like myself at this time, with my present dojo, to start saying, 'Thrust punch, downward block,' totally as my vocabulary for teaching. However, maybe someone in my class will go out into the world and eventually will use strictly American terminology relating to the Japanese techniques."

Not only is the terminology undergoing change, but the techniques are as well. Years ago a man's stance alone was indicative of the style of karate he'd studied. These days, it has become more difficult to make that determination. "I think that's what makes New York martial arts so strong," says Arthur Cohen. "We've taken from each other. If he did something that I saw was good, I stole it. Maybe we're not teaching pure tae kwon do, shoto-kan, or whatever, but we've grown as a result of that."

Expansion of technique is not the only

avenue where growth has occurred. Alex Sternberg feels that for years martial artists never thought of themselves as athletes. Karate was just something they did as a sideline. Hence, instructors never thought of themselves as coaches, a role which in actuality, they frequently have to play. "I think the art of karate is undergoing a major change in refinement and becoming more scientific. There are scientific papers on physiology studies, biofeedback studies, on changes in the martial arts, on effects of the martial arts on the body. So I think we're really getting our program off the ground and becoming more professional in our approach to the martial arts."

A major concern for the immediate future in New York is the weeding out of unqualified instructors. To a large extent, the quality of instruction is unpoliceable. The 1970s martial arts upsurge was accompanied by a sudden flood of martial arts experts. A plethora of dojos, kwoons, etc., threw open their doors faster than they could yell "Kiai!" Their inability to stay in business speaks for itself. Licensing, however, is still an active issue in New York to prevent what LaPuppet calls "an increase of fifth- and sixth-degree 13-year-old black belts and a decrease of instructors who have established businesses." Until university certification becomes a reality, there is little that can be done to grant licenses based on the qualifications of a particular person. However, there are more controllable, practical aspects that can be effectively policed, as Alex Sternberg suggests. "... you have to have a size of dojo such and such. You have to have minimum safety equipment, and I don't mean contact punch or knuckle pads but first aid kits... an instructor should be certified in C.P.R., in a number of life resuscitating methods that right now most people are not aware of."

Thus, each in his or her own way goes on with the business of life, and in the martial arts it's a very demanding business. Often one must be as Fred Hamilton says, "a tough bastard." Yet, New York martial artists cannot be written off in so cavalier a fashion. These professionals invest much too heavily to be taken so lightly. Often the investment takes the form of laying down big money in the hopes of sharing the excitement of the martial arts with thousands of spectators at Madison Square Garden. Aaron Banks takes that gamble every year. For Louis Neglia, the investment is in his time, patience and kindness as he teaches his special class for the handicapped. Heaviest of all is the investment of heart. In New York, "heart" is defined as relentless passion and commitment. New York suffers from so many feuds and so much bad press that years ago one would have predicted death to the martial arts there. Yet they continue to flourish. Some people think that when the city was created a certain amount of common sense was omitted. That's probably true, and that's probably why almost in spite of itself, New York will continue to grow and one day perhaps be recognized as the center of American martial arts. 

READER SURVEY

This survey is your chance to become part of the inner workings of *KICK ILLUSTRATED*. Editorial policy for the coming year will take your response into consideration. Basically, this survey is like an election. If you do not cast your vote on the survey ballot and mail it in, we will be unaware of your expectations for the magazine. Please fill out the reader survey *completely*, on both sides, and mail it in. You will be heard.

READER SURVEY

Kick Illustrated
7011 Sunset Boulevard
Hollywood, California 90028

1. What was your favorite article(s) from *KICK ILLUSTRATED* over the past year? _____

2. How did you purchase this issue of *KICK ILLUSTRATED*?

- ☐ by subscription
☐ at a martial arts studio
☐ at a store or newsstand

What store? _____

What studio? _____

3. Please indicate which age group you belong to:

- ☐ Under 13 years
☐ 13-15 years
☐ 16-18 years
☐ 19-21 years
☐ 22-25 years
☐ 26-30 years
☐ 31-35 years
☐ 36-40 years
☐ 41-45 years
☐ 46-50 years
☐ Over 50 years

4. If you purchased *KICK ILLUSTRATED* at a store or newsstand, please indicate why you purchased this particular issue. Please check as many as apply.

- ☐ did not buy at a store or newsstand
☐ impulse
☐ cover design
☐ cover story
☐ for the STAR ratings
☐ a particular story appeared interesting
☐ a particular column appeared interesting
☐ liked the "look" of the magazine's content
☐ other family member wanted it
☐ other (specify) _____

5. Please indicate how strongly you feel about the following features of *KICK ILLUSTRATED*. That is, would you like to see more of them?

	Strongly Approve	Dislike	Strongly Don't	Dislike	Care
NEWS & REVIEWS	☐	☐	☐	☐	☐
ARCHIVES column	☐	☐	☐	☐	☐
THE COMPLETE MARTIAL ARTS	☐	☐	☐	☐	☐
CATALOG column	☐	☐	☐	☐	☐
MARTIAL PHILOSOPHY column	☐	☐	☐	☐	☐
TALES OF THE ORIENT column	☐	☐	☐	☐	☐
MARTIAL ARTS QUIZ column	☐	☐	☐	☐	☐
MAY THE FORCE BE WITH YOU (<i>ki</i> column)	☐	☐	☐	☐	☐
Philosophical quotes accompanying features	☐	☐	☐	☐	☐
CLOSE-UP (interviews with Jackie Chan, Stirling Silliphant, Bob Clouse, etc.)	☐	☐	☐	☐	☐
COMPARATIVE SYSTEMS (Five masters vs. misc. attacks)	☐	☐	☐	☐	☐
Articles on specific styles or arts	☐	☐	☐	☐	☐

Historical articles	☐	☐	☐	☐	☐
Personality features on noted Asian masters	☐	☐	☐	☐	☐
Personality features on noted American masters	☐	☐	☐	☐	☐
Short reference tie-ins which show a chronological history of the subject of a feature (Ex. this issue: <i>Koei-kan Historical Synopsis</i>)	☐	☐	☐	☐	☐
Multi-part articles (used when a subject is particularly interesting or educational)	☐	☐	☐	☐	☐
Technical articles	☐	☐	☐	☐	☐
Articles on combat theory	☐	☐	☐	☐	☐
Instruction articles	☐	☐	☐	☐	☐
Articles on noted martial arts sports figures	☐	☐	☐	☐	☐
Articles on distinguished writers, athletes, performers who are seriously involved with the martial arts.	☐	☐	☐	☐	☐
Articles on martial arts philosophy and Zen	☐	☐	☐	☐	☐
Articles on the samurai	☐	☐	☐	☐	☐
Articles on the ninja and ninjutsu	☐	☐	☐	☐	☐
Articles on martial arts sports	☐	☐	☐	☐	☐
The STAR system	☐	☐	☐	☐	☐
Capsulized martial arts sports coverage as in "Black Belt Box Score"	☐	☐	☐	☐	☐
Articles on martial arts and Hollywood	☐	☐	☐	☐	☐
Articles on accomplished female martial artists	☐	☐	☐	☐	☐
Humorous articles	☐	☐	☐	☐	☐
Controversial or investigative articles	☐	☐	☐	☐	☐

6. Are you a practicing martial artist? Please check as many as apply:

- ☐ not a martial artist, but interested
☐ once a martial artist, now inactive
☐ beginning martial artist
☐ intermediate martial artist
☐ advanced martial artist
☐ kata competitor
☐ semi-contact tournament fighter
☐ amateur tournament fighter
☐ martial arts instructor (black belt or equivalent)
☐ professional full-contact fighter

7. If you are a martial artist, how long have you actively studied?

- ☐ not a martial artist
☐ less than one year
☐ 1-3 years
☐ 4-8 years
☐ 9-12 years
☐ more than 12 years

8. Please check below the statements which you feel best describe *KICK ILLUSTRATED*. Please indicate as many as apply:

- ☐ well-written
☐ easy to read
☐ intelligent
☐ positive and inspirational
☐ too wordy
☐ negative and nonconstructive
☐ colorful layout
☐ excellent photography
☐ contains in-depth articles you can't find elsewhere
☐ covers too much material that is not interesting to me
☐ covers a variety of subjects in a way that I like
☐ excellent cover photos

READER SURVEY

9. Which one of the following categories most closely approximates your total annual income from all sources last year?

- ☐ under \$5,000
- ☐ \$5,000 to \$9,999
- ☐ \$10,000 to \$14,999
- ☐ \$15,000 to \$24,999
- ☐ \$25,000 to \$34,999
- ☐ \$35,000 to \$49,000
- ☐ \$50,000 or more

10. In what business, industry, school or profession are you engaged?

11. What is your title, position, or rank in your profession?

12. Prior to reading this issue, how many other issues of *KICK ILLUSTRATED* had you read over the past year?

- ☐ 0
- ☐ 1-3 issues
- ☐ 4-8 issues
- ☐ 9-12 issues

13. If you are a martial artist, which tradition does your martial art come from?

- ☐ not a martial artist
- ☐ Chinese
- ☐ Korean
- ☐ Japanese
- ☐ Okinawan
- ☐ Modern or non-traditional
- ☐ Other (specify) _____

14. If you are a martial artist, what is the name of your art? _____

15. Besides yourself, how many others have read or will read this copy of *KICK ILLUSTRATED*?

16. What is your position in the household?

- ☐ single male, out on his own
- ☐ male head of household
- ☐ dependent male
- ☐ single female, out on her own
- ☐ female head of household
- ☐ dependent female

17. Including yourself, how many members are there in your household?

18. Please indicate your ethnic background:

- ☐ Latin
- ☐ Black
- ☐ White
- ☐ Japanese
- ☐ Korean
- ☐ Chinese
- ☐ Other (specify) _____

19. What is your highest level of formal education?

- ☐ less than high school
- ☐ high school graduate
- ☐ some college
- ☐ college graduate
- ☐ some post-graduate work
- ☐ post-graduate degree

20. Please indicate which of the following martial artists and subjects, featured in *KICK ILLUSTRATED* over the past year, you would like to see featured again. Please check as many as apply.

July 1980

- | | |
|---|--|
| ☐ martial arts migration | ☐ Stirling Silliphant |
| ☐ martial arts books | ☐ Peter Urban |
| ☐ Jerry Smith | ☐ Dan Anderson |

August 1980

- | | |
|--|---------------------------------------|
| ☐ self-defense legalities | ☐ Bill Wallace |
| ☐ Hee Il Cho | ☐ Koichi Tohei |
| ☐ Benny Urquidez | ☐ Emil Farkas |

September 1980

- ☐ Tak Kubota
- ☐ martial arts in films

October 1980 (*Shogun* issue)

- | | |
|----------------------------------|--|
| ☐ samurai | ☐ ninjutsu |
| ☐ bushido | ☐ samurai fiction |
| ☐ swords | |

November 1980

- | | |
|--|---|
| ☐ Bill Wallace | ☐ improving flexibility |
| ☐ Zen | ☐ Donn Draeger's history |
| ☐ contemporary karate | |

December 1980

- | | |
|--|--|
| ☐ Mike Stone | ☐ competitor on the rise column |
| ☐ wu shu | ☐ martial arts philosophy |
| ☐ American karate | |

January 1981

- ☐ aikido
- ☐ bodyguards
- ☐ Robert Clouse
- ☐ Mas Oyama

February 1981

- | | |
|--|--|
| ☐ Fumio Demura | ☐ James Ching |
| ☐ weapons | ☐ Kazumi Tabata |
| ☐ Muay Thai kick-boxing | ☐ Zen parables |
| ☐ Gichin Funakoshi | |

March 1981

- ☐ Jackie Chan
- ☐ haiku
- ☐ martial arts myths and misconceptions
- ☐ *KICK's* complete sparring guide

April 1981

- ☐ Hidetaka Nishiyama
- ☐ *That's Incredible* controversy
- ☐ side thrust kicks (technical)
- ☐ Gogen Yamaguchi

May 1981

- ☐ Keith Vitali
- ☐ overtraining investigation
- ☐ ninjutsu

June 1981

- | | |
|---|--|
| ☐ Hwarang-do | ☐ martial arts injuries |
| ☐ Joo Bang Lee | ☐ karate basics |
| ☐ taking heads (samurai) | ☐ meditation |
| ☐ kata | |

21. Please add your name and address:

Thank you for your cooperation. Your response will be heard.

★ ★ The ★ ★ ★ ★ ★ STAR System

Regulations and Practices for THE STAR PROFESSIONAL RATINGS:

1. A competitor's world rank is determined by the number of rating points he or she has earned in bouts. Only professional top-ten competitors may earn or lose rating points, and be world ranked.
2. Rating points are earned or lost in professional bouts, in excess of three rounds, where at least one competitor is world ranked. Exhibition bouts do not affect a competitor's rating. A competitor will earn separate rating points for each weight division in which he or she competes. Hence, some fighters appear in more than one division.
3. Competitors earn rating points for each victory, and lose rating points for each loss. Draws add rating points to the lower-rated competitor, but subtract rating points from the higher-rated competitor. Rating points will be added or subtracted in compliance with the STAR (Standard Tournaments And Ratings) Ratings Table.
4. An unrated competitor must defeat a top-ten competitor to move into the top-ten. Any top-ten competitor may be dropped from the rating lists due to inactivity, a loss, or supersession by a higher-rated competitor. A competitor who is dropped from the top-ten becomes unrated, and must fight back into the top-ten ranks.
5. All rating computations are based on information provided to the STAR System by promoters, reporters, and fighters. Any misinfor-

mation given to the STAR System to bias the ratings will result in the competitor benefited by such an act to be dropped from the rating lists and must fight back into the top ten.

6. In all rating computations, the pre-event rating of the competitors is used. When a competitor is unrated, a rating of 5,000 is used.
7. A victory knockout, or the consecutive victories over the same opponent, must move the victor at least one rating point ahead of the loser, regardless of the fighters' respective positions.
8. A victory over the undisputed STAR WORLD CHAMPION, in the champion's weight division, must move the victor at least four rating points ahead of the number-one contender, regardless of the rating computations.
The STAR System recognizes undisputed world champions. But an undisputed world champion must have his or her title sanctioned by an organization which has been in existence for at least two years, and which has at least five active promoters nationwide as members.
9. In all rating computations, the ratings used are the latest in the STAR records. These ratings are more current than those last published.

STAR RATINGS TABLE

STAR RATINGS TABLE

Difference In Rating:	HIGHER-RATED COMPETITOR				LOWER-RATED COMPETITOR				BETTING ODDS
	Probability of Victory	WINS	LOSSES	DRAW	WINS	LOSSES	DRAW	Probability of Victory	
		ADD (+)	MINUS (-)	MINUS (-)	ADD (+)	MINUS (-)	ADD (+)		
0-6	.50	8	8	0	8	8	0	.50	50/50
7-12	.56	7	9	1	9	7	1	.44	3/2
13-37	.63	6	10	2	10	6	2	.37	2/1
38-62	.69	5	11	3	11	5	3	.31	7/3
63-112	.75	4	12	4	12	4	4	.25	3/1
113-137	.81	3	13	5	13	3	5	.19	4/1
138-162	.88	2	14	6	14	2	6	.12	9/1
Over 162	.94	1	15	7	15	1	7	.06	15/1

FIGHTERS OF THE MONTH:

DAVE JOHNSTON

Johnston dropped down a weight class to defeat the undisputed STAR World Champion, Felipe Garcia. The bout, however, was a non-title match. Thus, the STAR title has been declared vacant until the former undisputed champion has avenged his defeat, or until a new undisputed champion can be established.

WKA WORLD TEAM

The World Karate Association (WKA) sent a hand-picked team of champions to Hong Kong to participate in challenge matches with the city-state's best. The WKA World Team distinguished itself so well, receiving daily front-page headlines in local newspapers, that only one Chinese fighter, Shun Chui Leung, managed to go the distance. World Team members included WKA World Champions Benny Urquidez, Don Wilson, Tony Morelli and Graciela Casillas. Also on the team were Dennis Crawford, Frank Holloway and Stewart Lauper.

KICK ILLUSTRATED'S

FULL-CONTACT WORLD RATINGS

An Independent Rating of Professional Fighters as of April 15, 1981

Name & Location	Record/KOs	Fighting Weight	S.T.A.R. Rating
-----------------	------------	-----------------	-----------------

HEAVYWEIGHTS (Over 184 lbs.)

STAR WORLD CHAMPION

Title Vacant

1. DEMETRIUS EDWARDS , Arden, N.C. (PKA World Champion)	(31-3-1, 20)	189	5035
2. TONY PALMORE , Miami, Fla. (WKA U.S. Champion)	(20-2)		5033
3. ROSS SCOTT , Anderson, Ind.	(17-3)	216	5026
4. CONROY NELSON , Ottawa, Canada (PKA Canadian Champion)	(14-0, 12)	210	5023
5. MIKE KING , Albuquerque, N.M.	*(16-2)	185	5020
6. JACQUET BAZEMORE , Pittsburgh, Pa. JIM WALKER , Edmonton, Canada	(14-2) (12-0, 4)		5017
7. JIM WALLACE , Albuquerque, N.M.	(10-0)	245	5015
8. DANA GOODSON , Honolulu, Hi. GEORGE GAUVERAU , Ottawa, Canada	(10-3) (10-3)		5013
9. MIRO MICHAEL , Vancouver, Canada (WKA Canadian Champion)	(7-2)	200	5011
10. JOHN JACKSON , Gary, Ind.	(5-3, 1)	218-235	5010

Honorable Mention: **TRAVIS EVERETT**, Mexico City, Mx. (10-2, 8), **TONY MCCOY**, Melbourne, Australia (9-0, 6) **RANDALL COBB**, Runemeade, N.J. (5-0, 5).

SUPER LIGHT-HEAVYWEIGHTS (175.1 - 184)

STAR WORLD CHAMPION

DAN MACARUSO , Providence, R.I. (PKA World Champion)	(25-0, 22)	179	5043
1. JEFF SMITH , Washington, D.C.	(21-1, 7)	184	5033
2. TOM HALL , Milwaukee, Wis.	(8-0, 6)	184	5030
3. MIKE KING , Albuquerque, N.M. (WKA U.S. Champion)	(16-2)	184-185	5029
4. DEMETRIUS EDWARDS , Arden, N.C.	(31-3-1, 20)	184-189	5026
5. TONY MORELLI , Vancouver, Canada	(11-1, 10)	184	5025
6. TRAVIS EVERETT , Mexico City, Mx.	(10-2, 8)	184-190	5022
7. RORY BUSSEY , Atlanta, Ga.	(16-3)	183	5021
8. GEORGE THANOS , Silver Spring, Md.	(7-1, 1)	183	5017
9. MONTY GLENN , Kansas City, Mo.	(6-1, 2)	184	5013
10. GARY SPROULE , W. Palm Beach, Fla.		184	5011

Honorable Mention: **MARIO ESTRADA**, Mexico City, Mx. (4-1, 1); **JAY FRALEY**, Providence, R.I., **JOHN HOLLUMS**, Midland, Tx. (7-2, 4), **DOMINIQUE VALERA**, Paris, France.

LIGHT HEAVYWEIGHTS (167.1 - 175)

STAR WORLD CHAMPION

DON WILSON , Cocoa Beach, Fla. (WKA World Champion)	(33-3, 22)	175	5054
1. RAY McCALLUM , Dallas, Tx. (WKA U.S. Champion)	(20-9-2, 11)	170	5044
2. JEAN YVES THERIAULT , Ottawa, Can. (PKA World Champion)	(21-3, 19)	169	5033
3. CARL BEAMON , Philadelphia, Pa.	(29-6, 5)	171	5029
4. GEORGE ZAKARIA , Melbourne, Aus.	(13-1, 9)	175	5026
5. ANDY WHITE , Lubbock, Tx.	*(12-4, 6)	173	5020
6. MIKE MOORE , Athens, Ga.	(9-3-2, 1)	170	5023
7. HERB THOMPSON , Miami, Fla.	(31-11-1, 20)	170	5019
8. GREG WILKINSON , W. Los Angeles, Ca.	(8-1, 5)	170	5018
9. KERRY ROOP , Rochester, Mich.	(14-6, 9)	174	5017
10. GLENN McMORRIS , Arlington, Tx.	(9-8)	175	5013

Honorable Mention: **MARK ZACHARATOS**, Encino, Ca. (8-3, 5); **BOB THURMAN**, Kansas City (10-0, 7), **GREG STRONG**, Mobile, Ala. (8-4).

SUPER MIDDLEWEIGHTS (160.1 - 167)

STAR WORLD CHAMPION

Title Vacant

1. DAVID BECKWITH , Manchester, N.H.	(14-3, 7)	157	5043
2. JEAN YVES THERIAULT , Ottawa, Can.	(22-3, 20)	169	5039
3. RODNEY BATISTE , Washington, D.C.	(22-2)	167	5038
4. JIM HORSELY , Norfolk, Va.	(26-2, 25)	167	5033
5. PILINKY RODRIGUEZ , Sylmar, Ca. (WKA U.S. Champion)	(23-3, 10)	161	5029
6. BOB RYAN , Providence, R.I. (WKA Canadian Champion)	(20-3, 7)	167	5027
7. TED PRYOR , Ft. Lauderdale, Fla.	(25-6, 8)	167	5023
8. GENSHU IGARI , Tokyo, Japan (WKA Japanese Champion)	(7-0, 7)	167	5020
9. EMILIO NARVAEZ , Philadelphia, Pa.	(18-3)	167	5017
10. STEVE MACKEY , Kansas City, Mo.	(15-5-1)	167	5013

Honorable Mention: **LARRY POORE**, Sacramento, Ca. (11-5); **FRANK PENA**, Albuquerque, N.M. (4-2); **STAN BOGDAN**, Providence R.I. *(9-0); **RALPH HOLLETT**, Halifax, Canada; **DOUG DUNN**, Edmonton, Canada; **DAVE BRUMMITT**, Vancouver, Canada; **ROBBIE RUSHTON**, Brisbane, Australia (6-1, 3), **STEVE KRUELL**, Providence, R.I. (12-1), **TONY SIGALA**, Albuquerque, N.M. (10-3), **BOB THURMAN**, Kansas City, KS (10-0, 7), **ROBERT BIGGS**, St. Louis, MO (15-4).

MIDDLEWEIGHTS (154.1 - 160)

STAR WORLD CHAMPION

STEVE SHEPHERD , W. Palm Beach, Fla. (WKA World Champion)	(31-1, 15)	160	5056
1. DALE COOK , Tulsa, Okla. (PKA U.S. Champion)	(31-3, 12)	155	5035
2. JEFF GRIPPER , Atlanta, Ga.	(17-4)	157	5034
3. EARNST HART, JR. , St. Louis, Mo.	(21-4-1, 13)	160	5025
4. MARC COSTELLO , Panorama City, Ca. (WKA U.S. Champion)	(22-3, 11)	160	5023
MIKE McGUIRE , Vancouver, Canada (WKA Canadian Champion)	(14-2, 9)	160	5023
5. MIKE BRENNAN , Philadelphia, Pa. ALVIN PROUDER , Los Angeles, CA	(16-5) (14-0, 1)	157 158	5020 5020
6. TERRY YURIS , Trail, Canada MARK PAYNE , Kansas City, Ks.	*(10-3, 3) (9-2, 2)	160 158	5015 5015
7. FRANK NAVARRO , Tijuana, Mx. (WKA Mexican Champion)	(6-0, 3)	160	5013
8. TOM DALTON , Philadelphia, Pa.	(8-4)	157	5011
9. YASUO TABATA , Tokyo, Japan	(4-1, 4)	160	5010
10. MIKE COLES , Washington, D.C.	(19-4)	158	5008

Honorable Mention: **BERNIE DZUERLLA**, Honolulu, HI (8-0, 6).

SUPER WELTERWEIGHTS (147.1 - 154)

STAR WORLD CHAMPION

ALVIN PROUDER , Los Angeles, Ca. (WKA World Champion)	(13-0, 6)	154-157	5038
1. BILLY JACKSON , Dallas, Tx.	(15-0, 9)	154	5035
2. MARC COSTELLO , Panorama City, Ca. (WKA U.S. Champion)	(22-3, 11)	154	5033
3. CHRIS GALLEGOS , Denver, Colo.	(30-3, 24)	154	5030
4. DAVE HEDGECOCK , Melbourne, Aus.	(11-8, 9)	154	5021
5. FRANK HOLLOWAY , Albuquerque, N.M.	(21-6-1)	148	5018
6. BRENDAN LEDDY , N. Hollywood, Ca. MICAH TRUE , Boulder, Colo.	(13-2, 9)	154 154	5017 5017
7. LARRY SHEPARD , Denver, Colo.	(12-2, 8)	154	5016
8. JEFF OVERTURE , Dallas, Tx.	(5-0, 3)	154	5013
9. KENNY SHEPPARD , Los Angeles, Ca.	(15-1, 9)	154	5011
10. KENNEY FLORES , Bakersfield, Ca.	(9-1, 1)	154	5010

Honorable Mention: **DAVE MEADOWS** (3-0), **JOHN MONCOYA**, Albuquerque, N.M. *(16-3); **BILLY CHOW**, Edmonton, Canada (3-1, 1), **SHUN CHUI LEUNG**, Hong Kong, China.

* The accuracy of this fighter's record is the subject of widely varying opinion. Undoubtedly, some are stronger, and some are weaker.

WELTERWEIGHTS (140.1 - 147)

STAR WORLD CHAMPION

HOWARD JACKSON , Los Angeles, Ca. (WKA World Champion)	(17-1, 11)	147	5038
1. DEMETRIUS HAVANAS , Dallas, Tx.	(38-4, 24)	145	5039
2. RICK SIMERLY , Ft. Walton, Fla. (WKA S.E. Champion)	(14-1, 7)	147	5033
3. ALAN WATSON , Orlando, Fla.	(24-2, 7)	146	5030
4. ISHMAEL ROBLES , Galveston, Tx.	(16-1, 8)	147	5026
BILLY VAN CLEEF , Philadelphia, Pa.	(15-4)	145	5026
5. LEROY TAYLOR , Baltimore, Md.	(8-1)	140	5018
6. LARRY CARNAHAN , Minnetonka, Minn.	(14-2-3, 1)	144	5015
7. EDDIE NEWMAN , Las Vegas, Nev.	(7-3, 3)	147	5010
8. JOHN MONCOYA , Albuquerque, N.M.	*(16-3)	145	5007
NORRIS WILLIAMS , Tulsa, Okla.		145	5007
9. RAY PATTON , Kansas City, Kan.	(6-5, 5)	144	5005
10. TOMMY WILLIAMS , Seminole, Okla.	(13-5, 10)	144	5004

Honorable Mention: **BOB JARRETT**, Indianapolis, Ind. (5-2, 1); **RAYMOND NUKAGAWA**, Ibari, Japan (3-0, 2); **YOSHIMITSU TAMASHIRO**, Tokyo, Japan; **PERCY LANCIANA**, Melbourne, Australia (7-1); **TONY AVALOS**, Sacramento, Ca.; **TOMMY WILLIAMS**, Seminole, Okla. (12-5, 9); **RAYMOND MUNDAY**, Dallas, Tx. (6-1, 3); **MIKE HESS**, Washington, D.C. (13-1, 3); **DAN MAGNUS**, Washington, D.C. (12-5).

SUPER LIGHTWEIGHTS (135.1 - 140)

STAR WORLD CHAMPION

BENNY URQUIDEZ , Tarzana, Ca. (WKA World Champion)	(53-1-1, 43)	140-145	5043
1. JOE SOTO , El Paso, Tx.	(12-1-1, 3)	140	5039
2. MIKE SHORT , Albuquerque, N.M.	(10-1)	140	5029
3. MANNY JOHNSTON , Los Angeles, Ca. (WKA U.S. Champion)	(9-1, 6)	140	5026
4. ED MUKAI , Albuquerque, N.M.	(15-5)	136	5023
5. STEVE EVERLINO , Providence, R.I.	(7-0)	140	5020
6. RON SMITH , St. Louis, Mo.	(8-2, 3)	140	5017
7. RICK MENDIOLA , Delano, Ca.	(6-1, 2)	140	5015
8. DANIEL HONG , Seoule, Korea	(6-2, 3)	140	5013
9. CISCO LABUANAN , Maui, Hi.	(4-2, 1)	140	5011
10. PERCY LANCIANA , Melbourne, Aus.	(7-1)	140-147	5008

LIGHTWEIGHTS (130.1 - 135)

STAR WORLD CHAMPION

CLIFF THOMAS , El Paso, Tx. (PKA World Champion)	(15-2, 7)	135	5044
1. GORDON FRANKS , Minneapolis, Minn.	(18-1, 3)	135	5039
2. PAUL VIZZIO , New York, N.Y. (PKA U.S. Champion)	(12-1, 4)	132	5036
3. MIKE BELL , Orlando, Fla.	(17-2, 8)	135	5029
4. TONY GUITERREZ , Denver, Colo.	(18-2-1, 16)	135	5027
TONY LOPEZ , Greenville, N.C.	(26-5, 14)	135	5027
5. DENNIS CRAWFORD , Vancouver, Can. (WKA Canadian Champion)	(10-1, 8)	130-135	5026
6. ANGEL GUTIERREZ , Tijuana, Mx.	(8-0)	135	5020
7. KUNIMASA NAGAE , Aichi, Japan (WKA World Champion)	(7-0, 5)	135	5017
RICHARD JACKSON , Atlanta, Ga. (WKA U.S. Champion)	(19-4, 9)	134	5017
8. JEFF PAYNE , Kansas City, Kan.	(14-5-1, 4)	135	5015
9. MIKE HUGHES , Dallas, Tx.	(7-2)	134	5009
10. LEROY TAYLOR , Baltimore, Md.	(7-1)	135-140	5003

Honorable Mention: **KENT JOHNSON**, Washington, D.C. (13-2, 9); **GEORGE ANGOT**, Oxnard, Ca. (9-1, 6); **GERRY BLANCK**, Pensacola, Fla. (10-2, 5).

SUPER FEATHERWEIGHTS (126.1 - 130)

STAR WORLD CHAMPION

Title Vacant

1. REFUGIO FLORES , Oxnard, Ca. (WKA U.S. Champion)	(18-2, 10)	130	5039
2. STEWART LAUPER , Albuquerque, N.M.	(19-6)	130	5035
3. TONY QUINN , Sidney, Australia (WKA Australian Champion)	(10-0, 7)	130	5026
4. DENNIS CRAWFORD , Vancouver, Can.	(10-1, 8)	130-135	5023
5. DAVE JOHNSTON , Albuquerque, N.M.	(13-5)	130	5020
6. ROY KLECKNER , Philadelphia, Pa.	(8-2)	130	5017
7. CRAIGER DUPRE , Las Vegas, Nev.	(7-2, 3)	130	5015
8. RANDALL MILLER , Albuquerque, N.M.	(7-3)	130	5013
9. RUBEN RUBALCABA , Tijuana, Mx.	(4-0)	130	5010
10. ERIC BLAIR , Philadelphia, Pa.		130	5009

Honorable Mention: **BOB KENNEDY**, Oxnard, Ca. (7-2, 4); **APACHE CRUZ**, New York, NY (5-1).

FEATHERWEIGHTS (Below 126)

STAR WORLD CHAMPION

Title Vacant

1. DAVE JOHNSTON , Albuquerque, N.M.	(13-5)	126	5037
2. RUFUGIO FLORES , Oxnard, Ca.	(17-2, 9)	126-130	5033
FELIPE GARCIA , Denver, Colo. (PKA World Champion)	(24-2, 19)	124	5033
3. ROY BOURGAULT , W. Palm Beach, Fla.	(10-1)	126	5029
4. GREG FOSSETT , Albuquerque, N.M.	(13-3)	125	5026
5. VERNON MASON , Richmond, Va.	(7-2)	124	5020
6. JASON LO , Vancouver, Canada	(10-3-2, 4)	126	5019
7. ABE BELARTO , Delano, Ca.	(5-1, 2)	126	5017
JEFF BUTTS , Spokane, Wash.	(5-1, 2)	126	5017
8. LARRY SANDERS , Indianapolis, Ind.	(3-3)	124	5015
JOHN ARMENTIS , Los Angeles, Ca.	(4-1)	126	5015
9. ABLE MACIAS , Chicago, Ill.	(6-0, 6)	124	5014
10. SONNY ONOWO , Mason City, Ia.	(7-3, 3)	118	5013

Honorable Mention: **JOHN HAN**, Honolulu, Hi. (4-2, 2); **JERRY CLARKE**, Bradenton, Fla.; **ANTHONY YABARRA**, Los Angeles, Ca. (9-0).

WOMEN'S DIVISIONS

BANTAMWEIGHTS (Under 118 lbs.)

STAR WORLD CHAMPION

GRACIELA CASILLAS , Oxnard, Ca. (WKA World Champion)	(14-0-1, 9)	118-122	5050
1. CHERYL WHEELER , Pensacola, Fla.	(6-0, 1)	118	5041
2. IRENE GARCIA , Albuquerque, N.M.	(11-2)	118-126	5033
3. GINA TROY , Los Angeles, Ca.	*(7-2)	115-118	5026
4. DARLENA VALDEZ , Santa Fe, N.M.	(6-2)	115-118	5023
5. ELBA MELENDEZ , New York, N.Y.	(3-1)	120	5022
6. ROCHELLE RAGGSDALE , Los Angeles, Ca.	(4-1)	115-118	5020
7. DONNA HOLLOWAY , Albuquerque, N.M.	*(3-1)	115-118	5017
8. MARY HENESSY , Los Angeles, Ca.	(2-0)	118	5015
9. PAM McWALTERS , Crowley, La.		118	5013
10. JO ANN PIERCE , Andalusia, Ala.		118	5011

Honorable Mention: **RUTH PIPPIN**, Pensacola, Fla.; **MELODY GREEN**, Fairmont, Ga.; **JENNELE BROUGHTON**, Denver, Colo.

FEATHERWEIGHTS (122.1 - 126)

STAR WORLD CHAMPION

LILLY U. RODRIGUEZ , Sylmar, Ca. (WKA World Champion)	(9-1, 4)	126-130	5038
1. IRENE GARCIA , Albuquerque, N.M.	(11-2)	118-126	5033
2. MARCIA PRICE , Dallas, Tx.	(3-0, 3)	125	5029
3. MAUREEN TATUM , Wichita, Kan.	(6-3)	126-135	5026
4. DESIRE GRUEMWALD , Denver, Colo.	*(3-1)	125	5023

Honorable Mention: **JACKIE HOLLEY**, Pensacola, Fla.

SEMI-CONTACT RATINGS

as of April 15, 1981

(A National Rating of Pro/Am Fighters)

FIGHTER OF THE MONTH:

ALVIN PROUDER

TOP WOMEN FIGHTERS

1980 STAR NATIONAL GRAND CHAMPION

LINDA DENLEY, Dallas, Tx.	1010
1. Mary Stark Owens (Ca.)	1009
2. Joyce Brown (Mo.)	1008
Debby Jones (Ok.)	1008
3. Becky Perkins (Tx.)	1007
4. Becky Chapman (S.C.)	1006
5. Donna Judge (Fla.)	1005
Jeannette Ward (Tx.)	1005
6. Joana Needham (Md.)	1004
7. Susan Morris (Fla.)	1003
8. Freddie Davis (Tx.)	1002
Jenny Barden (Ks.)	1002
9. Carol Jamison (Ca.)	1001
Julia Ledbetter (Tenn.)	1001
Arlene Limas (Ill.)	1001
10. Margaret Beasley (Tx.)	1000
Laurie Clapper (Fla.)	1000
Nancy Giamiarco (Tx.)	1000
Janesa Kruse (Ore.)	1000
Penny Ray (Ok.)	1000
Marie Smith (La.)	1000
Kim Thompson (Fla.)	1000
Cheryl Wallace (Ok.)	1000

TOP MEN FIGHTERS

1980 STAR NATIONAL GRAND CHAMPION

KEITH VITALI, Atlanta, Ga.	1016
1. Alvin Proudor (Ca.)	1025
2. Dwain Maggett (Ca.)	1017
3. Ray McCallum (Tx.)	1014
4. Steve Fisher (Ca.)	1009
5. Robert Harris (Ga.)	1008
6. Orned Gabriel (Ca.)	1005
7. Bobby Tucker (S.C.)	1004
8. Jimmy Tabares (Tx.)	1003
9. James Butin (Okla.)	1002
10. John Jackson (Ind.)	1001
Larry Kelley (Conn.)	1001
Barry Gordon (Ca.)	1001

HEAVYWEIGHT (Over 184 lbs.)

1980 STAR NATIONAL CHAMPION

STEVE ANDERSON, San Diego, Ca.	999
1. Dwain Maggett (Ca.)	1017
2. James Butin (Okla.)	1002
3. John Jackson (Ind.)	1001
4. Conrad Simms (Ca.)	1000
5. Tommy Gilbert (Ca.)	992



LIGHT HEAVYWEIGHTS

(167.1-184 lbs.)

1980 STAR NATIONAL CHAMPION

RAY McCALLUM, Dallas, Tx.	1014
1. Steve Fisher (Ca.)	1009
2. Larry Kelley (Conn.)	1001

MIDDLEWEIGHTS (154.1-167 lbs.)

1980 STAR NATIONAL CHAMPION

ROBERT HARRIS, Atlanta, Ga.	1008
1. Alvin Proudor (Ca.)	1025
2. Bobby Tucker (S.C.)	1004
3. Dexter Brooks (Ca.)	1000

WELTERWEIGHTS (140.1-154 lbs.)

1980 STAR NATIONAL CHAMPION

EDDIE NEWMAN, Las Vegas, Nev.	998
1. Orned Gabriel (Ca.)	1005
2. Barry Gordon (Ca.)	1001
3. Dan Anderson (Ore.)	1000
Bobby Wilson (Ca.)	1000
4. Sam Montgomery (Ca.)	993

LIGHTWEIGHT (Under 140)

1980 STAR NATIONAL CHAMPION

JIMMY TABARES, Houston, Tx.	1003
-----------------------------	------

KATA RATINGS

as of April 15, 1981

(A National Rating of Pro/Am Fighters)

PERFORMER OF THE MONTH:

ERNIE REYES, JR.

TOP WOMEN PERFORMERS

1980 STAR NATIONAL GRAND CHAMPION

KAREN SHEPHERD, Los Angeles, Ca.	1010
1. Rhonda Forbach (Ca.)	1063
2. Carrie Ogawa (Ca.)	1057
3. Belinda Davis (Ca.)	1046

4. Margie Betke (Ca.)	1031
5. Sonia Kuchi (Ca.)	1018
6. Lisa Green (Okla.)	1007
7. Debbie Danard Pickles (Can.)	1006
8. Judy Kolesar (Oh.)	1005
9. Nina Chacon (Fla.)	1003
Mary Ortiz (Ca.)	1003
10. Laurie Clapper (Fla.)	1002
11. Kathie Faust (Fla.)	1000
Julia Ledbetter (Tenn.)	1000
Julie Woolems (Tx.)	1000

TOP MEN PERFORMERS

1980 STAR NATIONAL GRAND CHAMPION

GEORGE CHUNG, San Jose, Ca.	1054
1. Anthony Chan (Ca.)	1045
2. Gary Forbach (Ca.)	1024
3. Dayton Pang (Ca.)	1016
4. Ernie Reyes, Sr. (Ca.)	1011
5. John Chung (D.C.)	1008
Ernie Reyes, Jr. (Ca.)	1008
Victor Chew (Ca.)	1008
Peter Luldjural (Ca.)	1008
6. Peter Morales (Co.)	1007
7. Chuck Currie (Ca.)	1006
8. Sonny Onowo (Ia.)	1005
9. Tayari Casei (Nev.)	1004
Domingo Llanos (N.Y.)	1004
10. Dale Kirby (Tenn.)	1002

HARD STYLE PERFORMERS

1980 STAR NATIONAL CHAMPION

JOHN CHUNG, Washington, D.C.	1008
1. Ernie Reyes, Sr. (Ca.)	1011
2. Ernie Reyes, Jr. (Ca.)	1008
Peter Luldjural (Ca.)	1008
3. Hidy Ochial (N.Y.)	1000
Tim Louie (Ca.)	1000
4. Simon Rhee (Ca.)	999
Lloyd Francis (Ca.)	999

SOFT STYLE PERFORMERS

1980 STAR NATIONAL CHAMPION

ANTHONY CHAN, San Francisco, Ca.	1045
1. Gary Forbach (Ca.)	1024
2. Dayton Pang (Ca.)	1016
3. Victor Chew (Ca.)	1008
4. Peter Morales (Co.)	1007
5. Tayari Casei (Nev.)	1004

REGULATIONS AND PRACTICES FOR THE 1981 STAR TOURNAMENT RATINGS

1. All promoters on the STAR tournament circuit must guarantee compliance with the following standards for STAR competition: First, black belt eliminations for semi-contact and kata competition must use STAR approved rules.

Second, semi-contact competition must include the four STAR weight divisions for men, and preferably two weight divisions for women. Kata competition must include divisions for hard style, soft style, weapons, and women. Each divisional kata champion must then compete against each other to decide a kata grand champion. Musical accompaniment must be permitted, without penalty, in all eliminations for kata grand champion.

Third, at least five semi-contact competitors (one of which may be a woman) and at least two kata competitors from the STAR Top Ten must be seeded into the rated portion of the tournament. Prize money or expenses should be offered to insure the participation of the STAR Top Ten champions.

Fourth, the STAR System must be provided with a detailed breakdown of the rated competition on a timely basis.

2. A competitor's national rank is determined by the number of rating points he or she earns on the STAR tournament circuit over the course of the annual competitive season.

3. Rating points are earned or lost in the national STAR portion of a tournament, where STAR Top Ten champions are seeded against the champions of the tournament's local eliminations.

4. Semi-contact competitors earn rating points for each victory, and lose rating points for each defeat in accordance with the STAR Ratings Table.

5. THE DAN ANDERSON RULE: Out-of-state competitors shall be awarded one extra rating point for each victory. No rating points are added or subtracted for a disqualification or for a forfeit. Bow-outs result in the loss of rating points to both competitors.

6. Kata competitors earn rating points for each STAR competitor outscored, and lose rating points for the first higher score during the eliminations. Rating points will be added or subtracted in accordance with the STAR Ratings Table.

7. In all rating computations, the pre-tournament rating of the competitors is used. When a competitor is unrated, a rating is assigned based on the size of the local division over which the competitor emerged as the champion.

Division Size	Semi-Contact Entry Rating	Kata Entry Rating
33 or more	1000	1000
17-32 competitors	991	1000
9-16 competitors	987	991
5-8 competitors	985	985
2-4 competitors	984	0

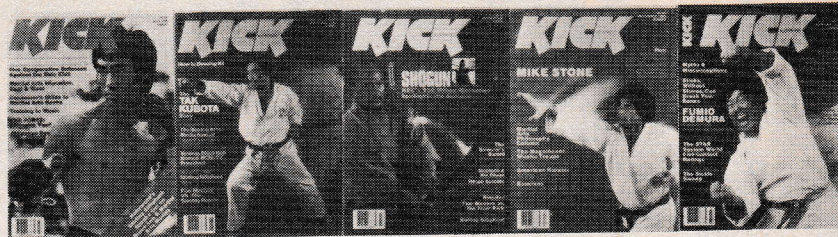
8. The STAR tournament ratings are seasonal. Each year begins anew. However, for STAR seeding purposes, the previous year's top competitors will be given one point rating advantages in such a way as to preserve the order of the last rating.

9. All rating computations are based on information provided to the STAR System by promoters. The STAR System reserves the right to withdraw the rating of any tournament, or any portion of a tournament, which does not comply with the standards of the Standard Tournaments And Ratings System.

THE 1981 STAR TOURNAMENT CIRCUIT:

Feb 2nd:	STEVE FISHER OPEN, Culver City, Ca.
Mar. 7th:	SUPERSTAR NATIONALS, Oakland, Ca.
May 2nd:	MID-AMERICA DIAMOND NATIONALS, Minneapolis, Minn.
June 6th:	WEST COAST NATIONALS, San Jose, Ca.
June 20th:	FT. WORTH PRO/AM NATIONALS, Arlington, Tx.
Sept. 19th:	PORTLAND OREGON PRO/AM NATIONALS, Portland, Ore.
Sept. 19th:	U.S. TOP-TEN NATIONALS, Stockton, Ca.
Oct. 3rd:	BATTLE OF ATLANTA, Atlanta, Ga.
Oct. 10th:	U.S. OPEN CHAMPIONSHIPS, Tampa, Fla.
Nov. 7th:	NATIONAL FINALS KARATE TOURNAMENT, Oklahoma City, Ok.

GET THE FUTURE COLLECTOR'S ITEMS OF TOMORROW TODAY



Vol. 1, No. 1

Vol. 1, No. 3

Vol. 1, No. 4

Vol. 1, No. 6

Vol. 2, No. 2



Vol. 2, No. 3

Vol. 2, No. 4

Vol. 2, No. 5

Vol. 2, No. 6

The total martial artist of today owes it to himself to be fully informed and aware of the various controversies and phenomena which exist in the specialized world of martial arts. From feature articles on America's foremost practitioners to the popular "Comparative Systems" department, *Kick* covers it all. Sometimes bold and controversial, always factual, *Kick* jabs straight to the heart of the most significant issues and brings you uncensored reporting at its best.

Without every back issue of *Kick Illustrated*, your martial arts library is incomplete. Fill in those gaps of knowledge which keep you from being the total martial artist that you deserve to be.

Vol. 1, No. 1: Hollywood's Stirling Silliphant, Part 1; Martial Arts Migration, East & West; Self-Defense Escapism; Consumer's Guide to Martial Arts Books; Martial Arts & Music; Defenses Against the Side Kick.

Vol. 1, No. 3: The Tak Kubota Story; Martial Arts Media Revival; Legal Implications of Self-Defense, Part 1; Stirling Silliphant, Part 3; Defenses Against the Sunday Punch.

Vol. 1, No. 4: In-depth look at top-rated *Shogun*; Bushido & the Blade; Ritual Suicide: Honorable Self-Destruction; The Last Samurai; Stirling Silliphant, Part 4; Defenses Against the Front Kick.

Vol. 1, No. 6: Mike Stone: Saga of the Sport's First Superstar; The Magnificent Wushu Troupe; Shin-Toshi Karate; American Karate: A Pursuit of Freedom; Evasions: Blocking Without Blocking.

Vol. 2, No. 2: Fumio Demura: Karate's First Professional Showman; Exploring Martial Arts Myths & Misconceptions, Part 1; Sticks Without Stones Can Break Your Bones; Robert Clouse, Part 2; Defenses Against the Sickle Sweep.

Vol. 2, No. 3: Superstar Jackie Chan; Haiku: Zen Path to Knowledge; Exploring Martial Arts Myths & Misconceptions, Part 2; Complete Guide to Sparring; Defenses Against the Hook Kick.

Vol. 2, No. 4: Master Hidetaka Nishiyama: The Volcano Erupts; That's Incredible! Shortcut to Fame or Crash Course in Self-Destruction? Jackie Chan, Part 2; Side Thrust Kicks; Defenses Against the Leg Extension Kick.

Vol. 2, No. 5: Keith Vitali: America's Sultan of Semi-Contact Karate; Overtraining: Did It Kill Bruce Lee?; Can Ninjutsu Make You the Ultimate Fighting Machine?; Jackie Chan, Part 3; Defenses Against the Outside Crescent Kick.

Vol. 2, No. 6: Hwarang-Do: Ancient Korean Art of Curing & Killing; Taking Heads: The Samurai Way of Collecting Trophies; Free-style Kata: Moving Expressionism; Review of Injuries in the Martial Arts; Martial Arts Basics: Pathway to Technical Excellence.

ORDER FORM

A881

Back issues are \$1.25 each.

(Shipping and handling add 55¢ for first issue; add 25¢ for each additional issue.)

Please circle the back issues you desire.

Vol. 1, No. 1 3 4 6

Vol. 2, No. 2 3 4 5 6

Total number of copies _____

Amount Enclosed \$ _____

Name _____

Address _____

City _____

State _____

Zip _____

Send check or money order to:

KICK ILLUSTRATED
7011 Sunset Boulevard
Hollywood, CA 90028





"The influence of temper upon tone
deserves much consideration. In the voice
there is no deception; it is, to many the
index of the mind."

Charles Mordaunt, English general

SHOUTING DOWN YOUR ATTACKER: THE HUMAN VOICE AS A WEAPON

By Timothy Hosey

The common *kiai*, or "spirit shout," is far more than a grunt or a groan. At its most advanced stage it is an external projection of the internal force known as *ki*. The old martial societies of India, China, Korea, Tibet and Japan placed great importance on the role of the human voice in combat. Japan's esoteric *kiai-jutsu*, properly developed, is said to have the power to wound, kill, or even heal.

John Gilbey was a very large American, intimidated by no one, for he was a 7th dan in judo and a 5th dan in karate. A much smaller Japanese man standing about ten feet away had asked Gilbey to attack him.

The man was between 50 and 60 years old and his name was Junzo Hirose. Gilbey and a friend, also a Westerner, had come to the home of this Japanese gentleman to witness a demonstration of the martial art known as *kiai-jutsu*, "the art of the spiritual shout."

Gilbey's friend counted to three. On the last count, John jumped up and started for the Japanese, but suddenly, Mr. Hirose opened his mouth wide and let out a shout that shook the whole house.

Gilbey fell back to the floor, unconscious.

A true story? Perhaps. In his book, *Secret Fighting Arts of the World*, Gilbey states that it did indeed happen. He claims to have found a martial artist who could actually knock people out with just a *kiai*.

Other books and old Japanese chronicles tell of other martial artists who supposedly had the same power. In the stories they were usually portrayed as Zen priests in monasteries or mountain retreats, or occasionally they were samurai. This ability was sometimes referred to as *toate-no-jutsu*, "the art of striking at a distance."

The accounts tell of *kiai* masters killing an animal running through the woods with one shout. One man allegedly had the ability to knock birds out of trees with his voice. The

stricken creatures would fall to the ground unconscious when he yelled, then, when he relaxed his attention on them, they would hop up and fly away.

Even more amazingly, in some of these stories many of the *kiai* masters could also heal people with a yell. Gilbey writes that before Mr. Hirose knocked him out, he slapped a student of his to make his nose bleed. Then, with a roaring scream, the older man staunched the bleeding.

In his book, *The Fighting Spirit of Japan*, an American named E.J. Harrison talks about how he met a similar master of *kiai-jutsu* in Japan in the early 1900s. The man's name was Nobuyuki Kunishige, and he was a 7th dan teacher of jujutsu in Tokyo.

Although Harrison never personally witnessed such feats, many of Kunishige's students and local people, including many doctors, claimed the older man had stopped bleeding noses, revived unconscious people, and cured various illnesses with nothing more than a *kiai*.

Harrison had a young Japanese friend named Miyachi who was one of the people Kunishige had healed. Miyachi once had a bloody nose, and Kunishige said he would cure it. The younger Japanese waited obediently, although he didn't believe anything would happen. The master concentrated his gaze upon Miyachi in a way that terrified the young man. Then Kunishige screamed. Miyachi said that when he heard the yell, it felt like

a thin stream of cold water ran upwards from the tip of his nose. The bleeding stopped immediately.

Kiai is actually made up of two words, *ki* and *ai*. *Ki* has been translated as "energy, character, personality, mind, will, and spirit." It is the equivalent of Chinese *ch'i*, the Indian *prana*, the Greek *pneuma*, and the Hebrew *ruach*. It is an inner force that can be projected externally.

Ai is a contraction of the verb *awasu*, which means "to unite."

Kiai is usually translated as "spirit shout." But, according to writers such as E.J. Harrison, a more accurate meaning might be "spirit meeting." *Kiai* is actually a condition where two minds are united whereby the stronger controls the weaker.

KIAI'S FOUR PURPOSES

It's important to differentiate *kiai* from the rest of the grunts and groans that are heard in fighting situations. Those sounds are mostly expressions of stress and pain, whereas *kiai* is a projection of inner force that has four primary purposes: 1) to act as a physical and emotional focus for the person yelling; 2) to act as a physical focus; 3) to upset, subdue, distract, or intimidate an opponent; even for just a split second; and 4) perhaps to act as a weapon in itself.

Most people restrain themselves in almost everything they do. They suppress their feelings, and their vitality. This can be observed



with a simple demonstration using beginners in a karate practice. Ask them to yell. Many of them simply can't do it. They can't let themselves go to allow a real yell to come ripping out of their lungs and mouths.

This "holding back" is such a widespread phenomenon that a whole system of therapy has been developed to get people to let themselves go. It's primal therapy with the primal scream.

When a student learns how to *kiai* properly, he learns to throw his emotions and all his mental energy, as well as his body, into a technique.

Kiai is a physical focus in that, if done properly, it forces the whole body to tense up at the moment of impact. Different martial artists utter different sounds when they *kiai*. Some say "Hai-eet!," "Ya!," or "Yo!" The actual syllable(s) yelled is irrelevant as long as it's a hard sound that forces the abdomen to contract. When the abdomen is tensed, so will be the entire body.

If *kiai* is done properly from the lower abdomen, and not from the chest and throat, it will also develop the *saika tanden* (also known as the *shitahara*, "lower belly"). This is a spot located about two inches below the naval that is the source of *ki* and of strength in all karate techniques. To learn to *kiai* from this spot is also to learn how to draw strength from this area, and so increase the power of all your techniques.

Kiai can be a psychological weapon against an opponent in that it can mentally and emotionally upset him. Everyone but the deaf is affected by loud noises, especially ones that are unexpected. The word "panic" comes from ancient Greece. Greeks frequently heard unexpected shouts coming from woods across the land and they attributed the terrifying yells to the god Pan; ergo, panic.

Warrior societies throughout history have been aware of how a shout at the propitious moment can psychologically disturb an opponent. Ancient Irish warriors used battle

yells to frighten the opposition in combat. So did the Assyrians, Phoenicians, Persians, Hebrews and Mongols. The Greeks and the armies of Imperial Rome were particularly adept at shouting in battle. They were trained to let out a unified scream at precisely the right time to upset the enemy. They would then immediately attack, taking advantage of the enemy's momentary confusion.

A strong *kiai* in the middle of a karate fight can intimidate or startle an opponent to the point where he can no longer defend himself properly. A blasting *kiai* can be especially effective at momentarily confusing an opponent in the street. Non-martial artists are just not accustomed to sudden *kiais* and they don't know what to do when they are unexpectedly confronted with one designed to make their hair wilt. If an opponent is deprived of his ability to react for even a split second, that usually can be enough time to defeat him.

The old martial societies of India, China, Korea, Tibet and Japan placed even more emphasis on the role of the human voice in combat. Both Tibet and Japan believed the shout was so important that they each developed a complete martial art that used the voice as the sole weapon in a fight.

KILLING & CURING

As previously stated, the basis of Japan's *kiai-jutsu* was that the voice alone had the power to wound, kill, or even heal. If *kiais* actually did produce such results, there are three possible explanations: The first is that masters of *kiai-jutsu* knew how to make the right vibrational sound capable of actually harming an opponent. An analogy would be a musical note shattering glass. The second explanation, and this is the theory that Harrison advocates in his book, is that the *kiai* itself had no affect on the person yelled at. All the *kiai* did was act as an accompanying tool which helped the master focus his inner energy on a given target. The last possibility is that the voice itself is a vehicle which somehow carried the master's inner power or *ki* to its target.

If either one of the last two options is valid, then the *kiai-jutsu* of old Japan is similar to the present day telekinesis (affecting objects directly with mental energy) or what allegedly transpires when a faith healer places his hands on someone ill or handicapped. Some energy, *ki* or similar force is transmitted to a given target, thus changing it for the better (someone is healed), or for the worse (someone is killed).

The idea that the human voice might be able to make a sound that can cause transformations in another human being might be appealing to Westerners. Modern science has long recognized the power of sound. It has been used to cool, heat, cut, and to clean watches and clocks. It's even been used to mix foods, creams, paints and chemicals.

The fact that sound can be very destructive has also been known for many years. The U.S. Army is currently conducting extensive tests, building "sound cannons." These weapons will beam sound waves at enemy troops to incapacitate or even kill them.

There was a case several years ago where all the people in a large office building were suffering violent illness at work everyday. The problem was eventually traced to pipes in the ventilation system that were vibrating at a frequency that caused the illness.

Modern science has verified that sound can also be used to heal. Sound is commonly used nowadays to kill bacteria in milk and destroy tumors in the brains of animals without opening the skull. There are many hospitals around the nation today that have installed "music rooms." Patients listen to a variety of music in these rooms. There have been some startling results with this new method of therapy.

Sound is simply physical vibrations in the air. When you hear someone speak to you, he's making vibrations in the air with his vocal chords. The air in front of his mouth is being compressed. This "push" is transmitted from air molecule to molecule, alternately causing compressions and expansions in the air. When these vibrations hit your eardrum, they cause it to vibrate, and you "hear."

A sound is made up of three components: pitch, loudness, and timbre. Pitch is how high or low a sound is. It's measured in cycles per second, or how many sound waves hit your ear over a given period of time. The human ear can hear between 20 and 20,000 cycles per second. The middle C on a piano is 256 cycles per second. Conversation runs in the area of 150 to 10,000 cycles per second.

Loudness (intensity) is measured in decibels, which vary according to the size of the sound waves hitting your ear. A whisper is about 20 decibels, a conversation about 60 decibels, a jackhammer is 80, thunder is 120, and a jet with an afterburner going is about 140.

Timbre is how a sound wave resonates. It's what allows you to tell the sound of a piano from that of a trumpet. Timbre also enables you to identify a friend's voice on the telephone.

When sound waves hit an object, they can change that object by making its molecules vibrate at a different rate. That's how a violin note can shatter a drinking glass.

It's common knowledge that the human voice can affect physical objects. Enrico Caruso, the famous opera singer, was well-known for his ability to shatter glass with his voice. In the Memorex TV commercial Ella Fitzgerald does the same thing.

It's also been recorded that canthers in Russian cathedrals were known to shatter window panes, crack people's eardrums, and even put out the flames of candles.

How do people accomplish such feats? They manage to somehow find the right combination of pitch, loudness, and timbre to make air vibrations that are destructive to various objects.

In *Secret Fighting Arts of the World*, the master of *kiai-jutsu*, Junzo Hirose, says exactly this to John Gilbey: "*Kiai-jutsu* is a matter of tone (pitch), vibration (loudness), articulation (timbre), and—most important—spirit of will."

There are at least two voice scientists in the country today who are studying the effects of



the human voice on the body. They might come up with some very interesting findings.

Enough evidence exists on the power of sound that martial artists as a community, and as individuals, should experiment with the *kiai*. Tests should be conducted on *kiais* with a range of different combinations of pitch, loudness, and timbre to determine their effectiveness.

If you're a martial artist and decide to experiment in this area, be sure that you don't accidentally stumble upon something that might hurt a friend with whom you're experimenting.

When the subject of *kiai* is closely investigated, it quickly becomes apparent that very little is really known about it, primarily because of two reasons.

The first is that the concept of *kiai* is linked to that of *ki*—an idea which in itself is very broad and very vague. *Ki* is interpreted differently by different martial arts masters. Since

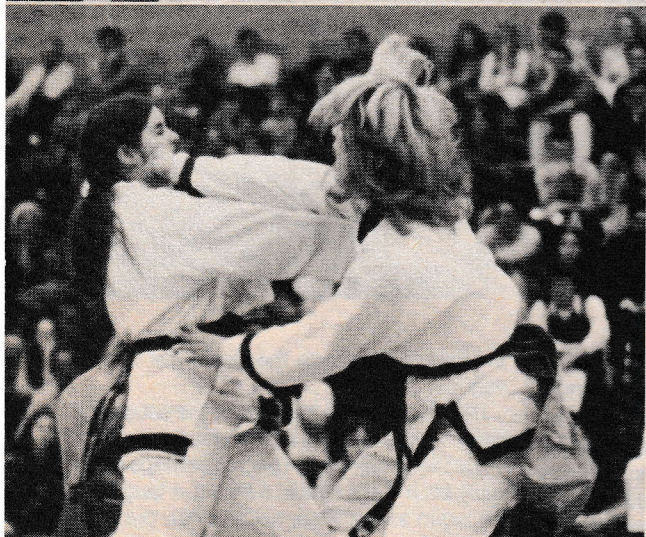
the idea of *ki* is vague, the idea of *kiai* is even vaguer.

The second thing that clouds the subject of *kiai* is that the masters of *kiai-jutsu* supposedly kept their information secret, perhaps justifiably so. It is not known if the art is taught in the world today; if so, no one has publicly admitted it.

Even if *kiai* itself cannot be used independently as a physical weapon, it is still extremely important to the martial artist. It provides many other vital functions such as increasing the strength of techniques and diverting an enemy. For those reasons alone, martial artists should work diligently to acquire good *kiai*.

Regardless of the purpose of *kiai*, it can be developed to an incredible degree through certain kinds of exercises, attitudes, and techniques. These, along with related ideas such as voice projection, articulation, and modulation will be explored in a follow-up article next month.





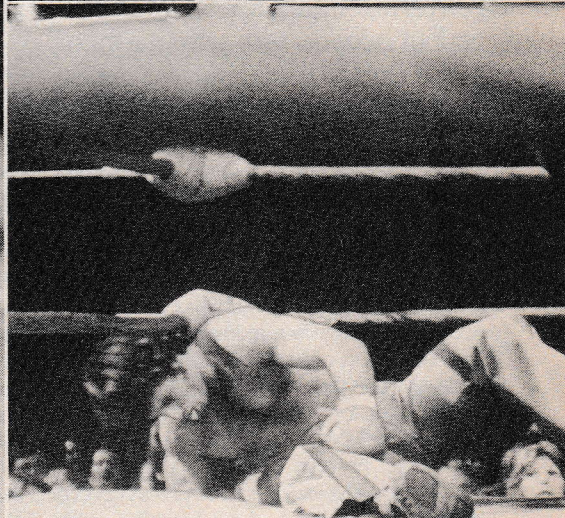
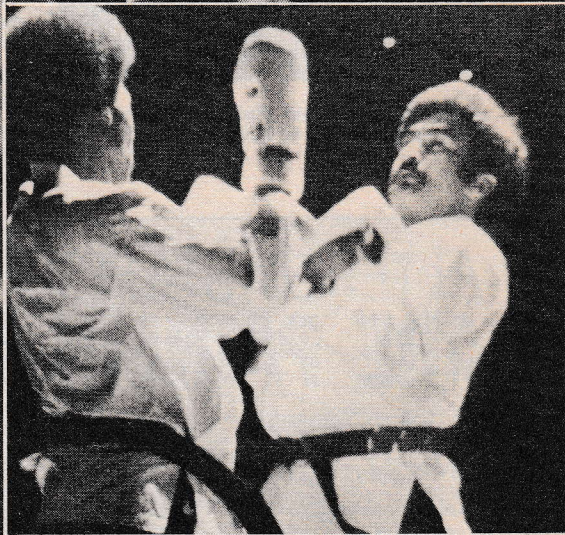
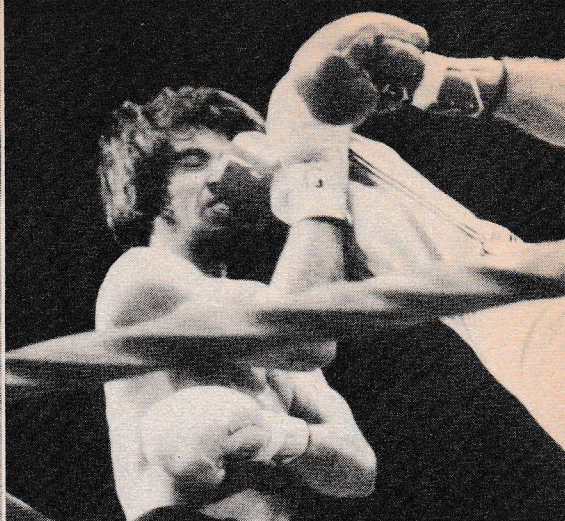
ALTERED STATES I PAIN & THE ART OF TAKING IT

By Joe Zeloof Training photos posed by Bill "Superfoot" Wallace

"The ultimate in combat," said the late great Bruce Lee, "is to hit your opponent without being hit yourself." However, anyone participating in the martial arts must

face the indisputable fact that he will at some point be hit. How one reacts in this situation will often determine the outcome of an encounter, whether it occurs in the

dojo, a tournament, or the street. Surviving when your states have been altered is an art all its own.



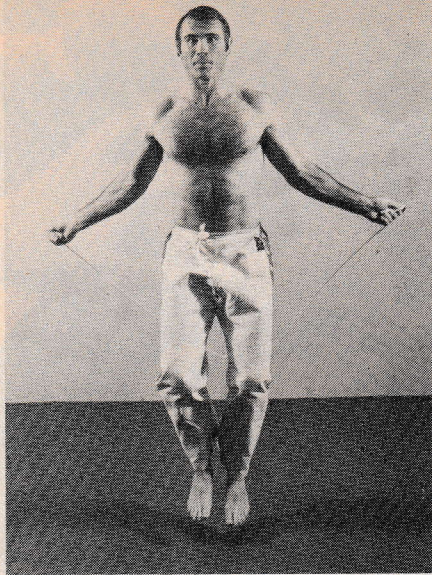
No sane person wants to get hit. Being on the receiving end of a hard punch or kick is painful and can be hazardous to one's health. Unfortunately, it is an inescapable fact that even the very best fighters get hit. If anyone has come up with a sure-fire defense that absolutely defies penetration, it is certainly the best kept secret in the martial arts.

It is simply reality that if you spar or fight, you're going to get hit; there's no way around it. However, how you react to getting hit will often determine whether you win or lose the fight. If you can take a good punch and come back with techniques of your own, your chances of winning are greatly enhanced.

It is ironic that so much of martial arts training is geared to how to administer pain, while so little time is devoted to learning how to accept it. The simple truth is, all the techniques in the world will not help a fighter if he cannot take a punch. A sixty-mile-an-hour roundhouse kick will not compensate for the proverbial "glass jaw." The serious martial artist must devote time and effort learning how to take punishment.

The first problem is psychological. For many people, getting hit is a traumatic experience. When such people are struck by a hard blow, they are usually stunned or even shocked because they didn't expect to get hit

and because they fear injury. These are common reactions and certainly nothing to be ashamed or embarrassed about. But at the same time, it is necessary for the martial artist to overcome this. The first step is to accept the fact, indeed expect the fact, that you are going to get hit. Your mind and your attitude are the most important factors in your ability to take a punch. Whether it's called *ki*, *ch'i* or mind over matter, the point is that once you have conditioned your mind to accept the fact that you're going to receive blows—and that you can sustain them—they're going to hurt a lot less. If you can accept the fact of being hit, you will be able to tolerate the



Jumping rope, as Bill Wallace demonstrates, is an excellent way to build endurance.

blows. (Of course this should not be misinterpreted to mean that you're going to enjoy pain.) You should also keep in mind that if you can hide your pain from your opponent, you can unsettle him psychologically and plant seeds of defeatism in his mind.

Once the mind has been conditioned to accept the fact that you are going to get hit, the next step is to condition the body. Training for endurance is an absolute must, not only because it will enable you to fight for longer periods of time, but also because the better condition you are in the more punishment you will be able to absorb. Other factors being equal, the martial artist who is in shape can take a punch or kick better than the martial artist who isn't. And being "in shape" means having plenty of endurance.

There is no question that when it comes to building endurance, running is the best exercise. Running can also help you take a punch to the face. Have you ever felt dizzy after being punched? In many instances, running can do a lot to alleviate, though not

always to eliminate, that problem. The secret of effective running is not to do too much or too little. Running 20 miles a day is not necessary and would drain you for martial arts training. Most boxing and full-contact trainers insist on four to six miles daily for their fighters. If you're not running on a regular basis, don't even think about full-contact because after the first round, as fatigue sets in, the punches and kicks are really going to hurt.

In addition to running, it's a good idea to include jumping rope in your workout. It's not necessary to spend hours on the rope, but a few three-minute rounds a day are a good endurance builder. When you start jumping rope, go slowly and try to develop a rhythm. Once you get the hang of it, gradually increase the speed; the faster you go the more endurance you'll build.

Along with endurance you must also develop the abdominal muscles; no ifs, ands or buts. If you neglect this area you'll pay for it when you get hit hard in the stomach. Take a close look at the "washboard" abdomens

ALTERED STATES II ARE PAINFUL WORKOUTS PRACTICAL?

By John Olshlager

Martial arts techniques are specifically designed to inflict severe pain and/or damage on an attacker. But how do you practice them in the dojo without causing excessive pain to the practitioner?

How much abuse must we allow our bodies to absorb before we have proven our worth as martial artists? Is the acceptance of pain a necessary by-product of learning the martial arts? There are two kinds of pain: emotional and physical, and the martial arts embrace both types, very often at the same time. We mentally torture ourselves for being unable to cope with or handle a technique to the best of our abilities; then there is the physical pain involved in being hit. Pain is the one factor that we all have in common; a quick and accurately delivered snap kick to the shin of a six-foot, 210-pound man will have the same end result as the same weapon delivered to a five-foot, 130-pound man! Pain!

There are many theories and concepts concerning the philosophies of contact karate and point karate. The advocates of contact karate claim that their sport is more vigorous and closely duplicates reality. Of course, the amount of training involved is dependent upon the individual involved with the sport.

But this article is not concerned with the pros and cons of either contact or point fighting. The question being raised here concerns the validity of pain. More accurately, to what extent should a student of any martial art be

subjected to punishment? Is it necessary to have an instructor or other students inflict an excessive amount of pain with each punch or kick?

To quote the philosophy usually set forth by the sensei, "If you get hit on the street and go down, then you will surely get injured—for the attacker will not stop with one weapon." But do you have to experience getting hit to know what to do on the street? Let's slow down a bit. I have had my share of contact in the dojo, and believe there is a point, a limit that is valid in making contact with one another.

There are certain individuals who can withstand a good, solid punch to the mid-section without so much as wincing. Then there are a percentage of students who, regardless of the number of sit-ups they do, will never be able to take a punch. The point is whether or not a student can develop a sufficient resistance to pain. Mind over body is the commonly quoted justification, and if mentally and physically prepared, the human body can withstand abnormal abuse. Demonstrations of internal energy are all very good ways of overcoming physical pain. (The Chinese call this internal energy *ch'i*, the Japanese call it *ki*, and the Koreans refer to this phenomenon as the Red Sea.) One places the mind elsewhere and allows all the energy, internal and external, to flow into the activity involved. But if the same individual is abruptly attacked on the street, his mind is "pulsed." This term is utilized in the art of jujutsu to indicate that the individual's thought pattern skipped a beat. Will the mind over body philosophy still be effective in such cases?

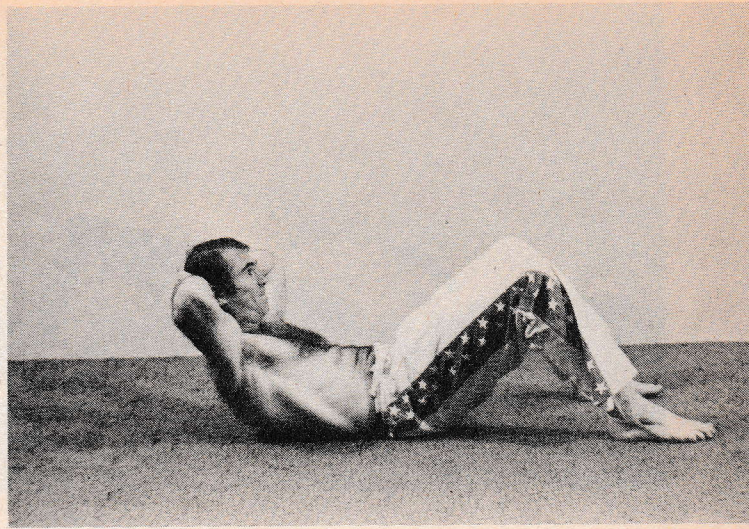
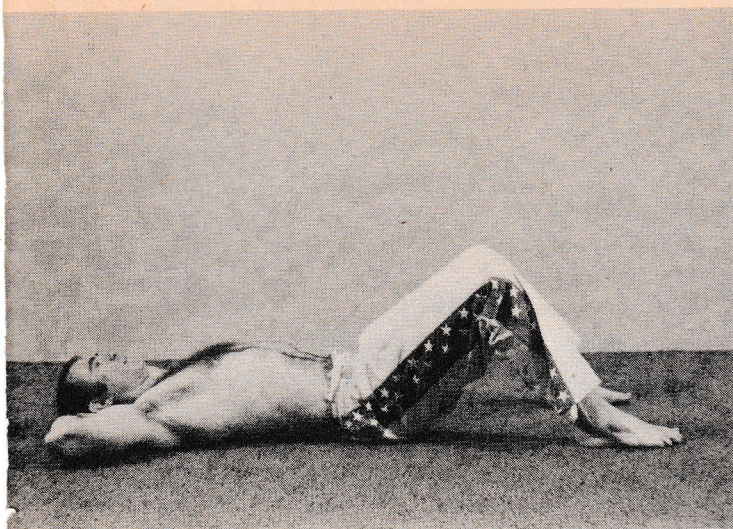
After the initial shock and pain of attack have taken effect, the individual can overcome the fear and pain and regain his senses.

Is it the experience of withstanding pain in the dojo which causes this reaction, or is that reaction an outgrowth of the martial art's philosophy and not the amount of pain the student has experienced?

Contact is important to learn focus, but is pain a necessary coexisting factor? An overzealous student who lacks control can cause severe damage even to an expert, not to mention another unsuspecting pupil. This same amount of pain or injury can do more damage to the emotional self-concept of the student than is visible. It just might make that student "gun shy." Overcoming this fear now becomes a major factor in his training, where it never was before.

Punishment can be experienced in many ways, the most common is weapon contact. Certain arts (e.g., judo) deal with the amount of impact the body can withstand in a throw. Once the opponent is off balance and in the air, the question arises as to how much force the defender must utilize to finish the throw. After the initial move is made, very little effort is necessary to complete the throw. To physically accept each full throw in the dojo is self-abusive.

Jujutsu, the venerable Japanese martial art, utilizes the fighting aspects of karate, the fulcrum throws of judo, and the momentum throws and submission holds of aikido. The jujutsu practitioner confronts pain in all forms. One of the most painful of all techniques experienced are the wrist-bending throws.



Bill Wallace religiously performs sit-ups to keep his "washboard" abdomen in top shape.

"When pain grows sharp and sickness rages, the greatest love of life appears."

Hester Lynch Thrale, English author

Imagine, if you will, having your wrist turned to its most extreme degree. At this point pain is now present, but the technique is just beginning! From here the wrist is twisted even further in the same direction, increasing the pain even more. At a crucial point, a second direction is introduced, intensifying the pain and forcefully guiding the wrist and body to the ground. Two factors have occurred already, severe wrist pain and body contact to the mat. From this point, most jujutsu techniques would continue into a submission hold, adding yet another level of pain to be dealt with. The submission hold is simple in design, placing pressure on a nerve center, yet complex, placing pressure on a nerve, while bending the arm or wrist, or both, into such a position that the attacker is rendered helpless. The pain is ever present, almost to the point of making the individual nauseous, totally at the mercy of the attacker.

These techniques seem cruel and unjust, but keep in mind that this type of pain is alleviated when the pressure is released, whereas the pain of a broken nose is present for an extended period of time and can cause serious repercussions later in life. The question that arises with these techniques is, how much pressure bending or twisting is necessary to practice the technique in the dojo? Obviously, these techniques, done properly and with enough force (not to mention *ki*), are meant to render serious damage to the muscles, ligaments, tendons and bones of the appendages involved. So, in turn, a slight excessive torque on the wrist can cause damage that will take some time for the body

to repair. The pain must be present to judge if the technique is being done correctly, but what is the limit? How much pain must be sustained before an injury occurs?

Until the student is unable to train because of injury?

Fortunately, statistics indicate that major injuries from these activities rarely occur; unfortunately, minor injuries—sprains, hyper-extensions, and lingering pain—are not recorded. So the extent of these injuries is not known.

Techniques such as these are designed to have an end result of pain, dislocation or fracture. Obviously, through their design, injuries are bound to occur in practice, but we can prevent injuries by being aware of how and why the technique works; we can prevent injuries by realizing that our partner is not an attacker, but only another student who is subjecting him or herself to our control. We can monitor their responses to the particular technique and realize the limits they can endure and the pain involved with each technique. We must consider if the individual is smaller or bigger, if he or she has tight wrists or limited flexibility, and possibly the fears that this particular person may have of a technique.

I am at no point advocating the elimination of contact or pain in the dojo. In my opinion it is a necessary by-product of the martial arts; it cannot be avoided. But there can be a limit set on the amount any student must deal with to prove his or her validity as a true martial artist.

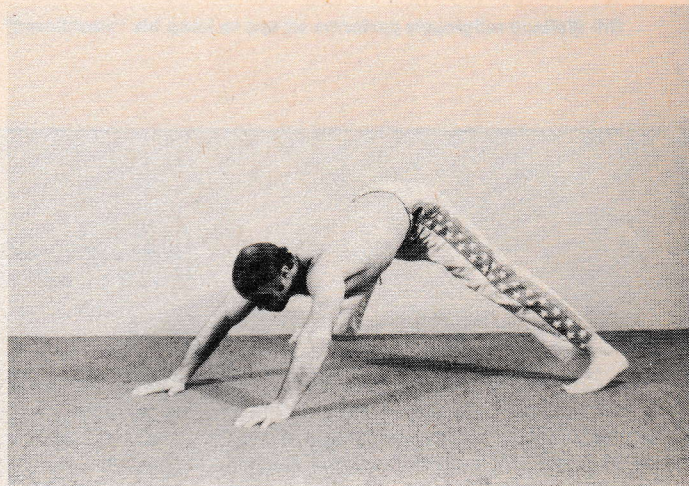
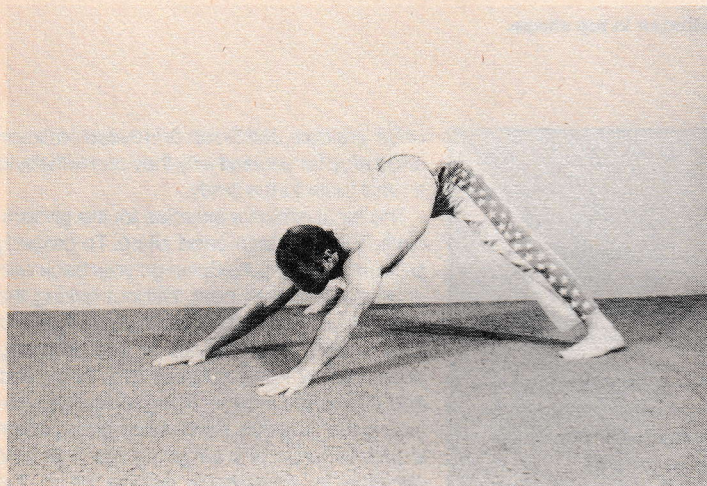
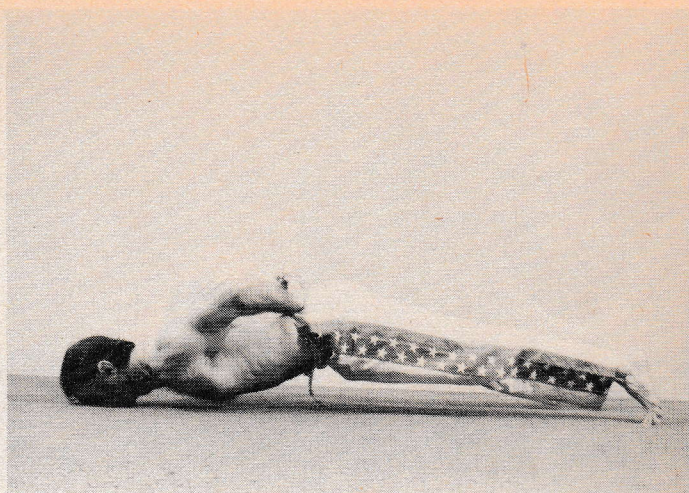
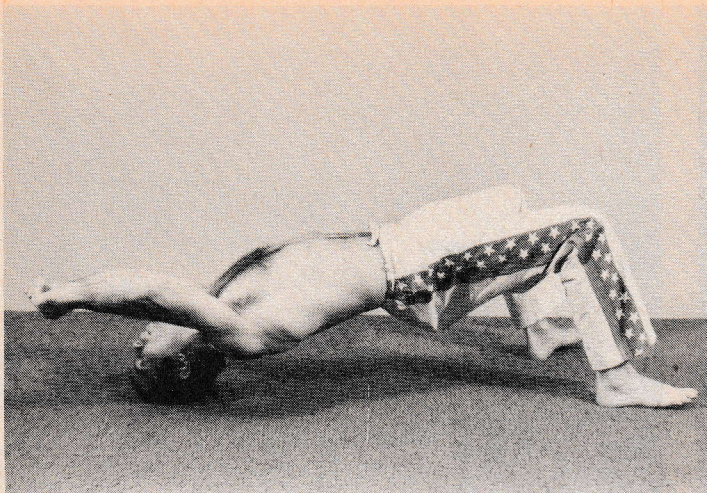
of Bill Wallace, Jeff Smith or Howard Jackson and judge for yourself why they can withstand a hard blow to the body.

The most effective exercise for the abdominals is the old-fashioned sit-up. To properly perform the sit-up, lie down on your back with your knees slightly bent. Without jerking the body, slowly rise up and touch your elbows to your knees. Now instead of just dropping down, slowly lower yourself in a controlled and deliberate motion, trying to feel the tension in the muscles. Remember, going down is just as important as going up. It is also valuable to experience getting hit in the stomach; obviously the best way to experience this is to have somebody hit you. Of course, it's better to get hit in the dojo than in the street.

A rugged drill you may want to practice is to stand with your hands behind your neck while a partner strikes you across the stomach with a bo or with a heavy bag. When you first practice this drill, be careful your partner doesn't hit too hard. After the light taps are no longer difficult to sustain you can graduate to harder strikes. But a word of caution. During hitting drills, don't hold your breath. Exhale when you are hit. Also, make absolutely certain that your partner strikes the stomach and not the ribs or groin. To develop the sides of the waist, a good exercise is to hold a dumbbell in each hand and bend from side to side as far as you can go. A few weeks of this and roundhouse kicks won't be quite as painful.

Throughout your training program, you should strive to develop strong neck muscles because it is important to your ability to take a punch. Whenever the head is struck, the neck absorbs much of the shock. If you have a strong neck, it can prevent the head from snapping back on impact. If you doubt this, the next time you watch a boxing championship, look closely at the fighters' necks. You won't see a chicken neck on a champion fighter.

Perhaps the most widely used exercise for



developing neck muscles is the wrestler's bridge. To perform the wrestler's bridge, lie down on a mat and move your head backwards while lifting your hips off the floor until you are supporting your body with your neck. You can perform this exercise for a number of repetitions or simply hold the position for increasingly longer periods of time. The wrestler's bridge will build the front muscles of the neck. To develop the back muscles, try working out with a neckstrap. Attach a barbell plate to a chain and neckstrap and place it on your head. Lean forward, with your neck supporting all the weight, and lift your head up and down for 10 repetitions. In a few weeks your head will be supported by a column of steel-hardened muscles.

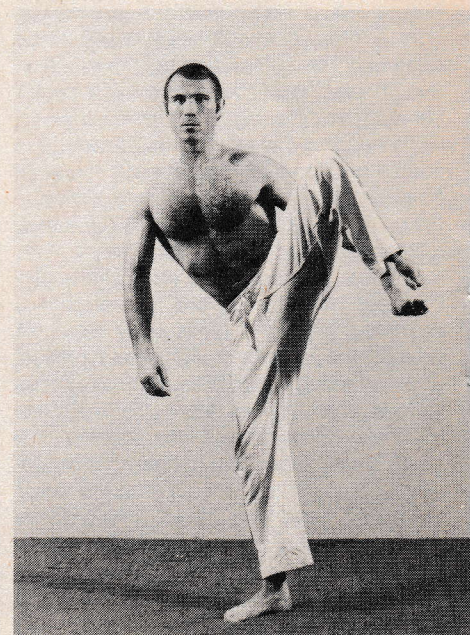
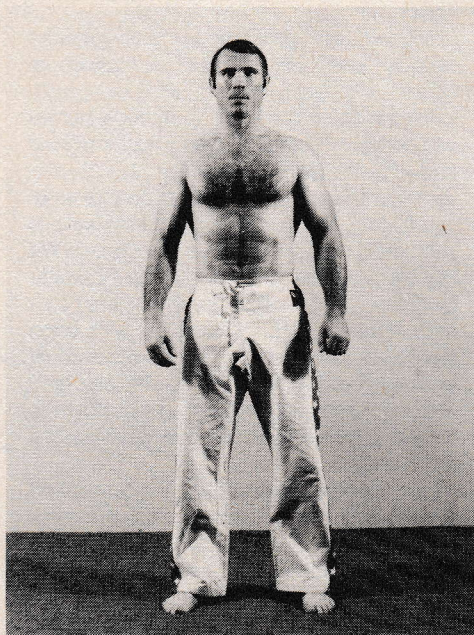
Note: When performing any neck-strengthening exercises, be particularly cautious of putting excessive strain on the muscles.

It's unfortunate that many martial artists learn the hard way what it feels like to get hit in the face. It's advisable to learn in the dojo rather than in the street. Sparring with a hockey mask is an effective way to get the feel of getting hit without the full damaging effects. The mask will protect your face from injury while allowing the force of the impact to be felt. The first few times that contact is made will be a stunning experience. But before long, blows will be little more than a nuisance. At the same time, your blocking will greatly

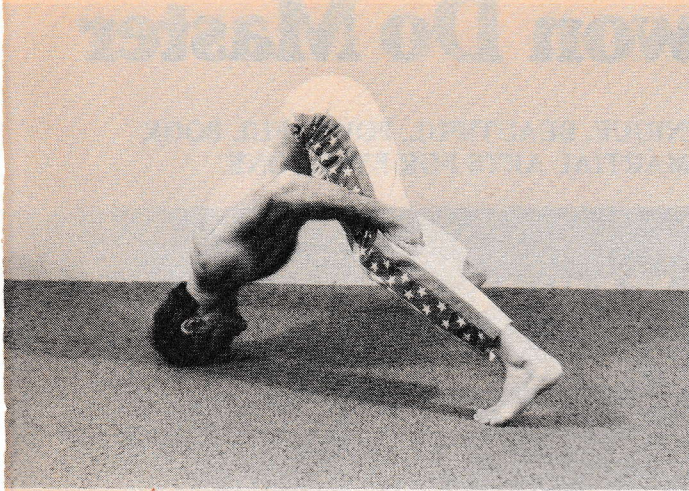
improve as you practice parrying. In the beginning, spar lightly without trying to injure your partner. When you acclimate yourself to light hits, attempt more powerful strikes. Just

make sure that you're practicing with a strong mask.

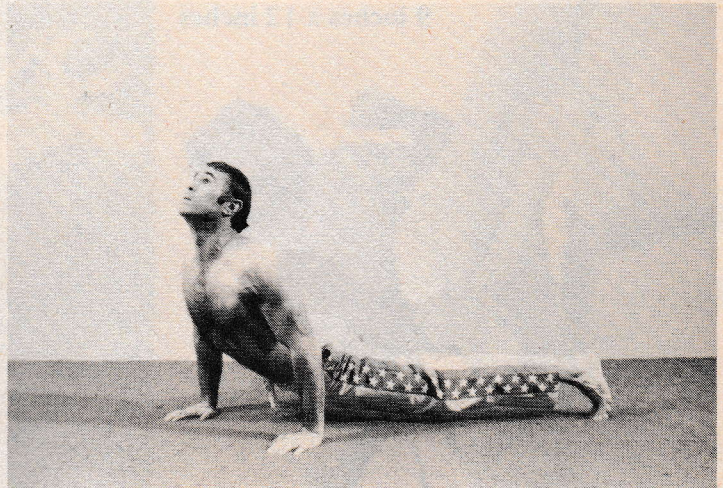
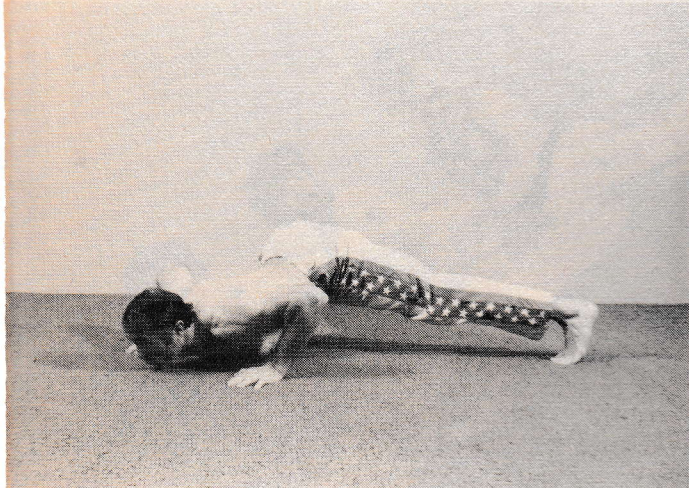
For fighters, the ribs are a large and vulnerable target; and while you can't build up



Here the legendary "Superfoot," known for his swift, powerful kicks, performs leg lifts to strengthen his leg muscles and promote elasticity in the hips.



Bill Wallace performs an unusual series of bridge exercises for the neck: Lie flat on your back, then arch up onto crown of head and soles of feet. Rotate body counterclockwise while maintaining this position. Variations are to do the same rotation in face down position (middle) and up on balls of toes (right).



This series below is excellent for building pectoral and abdominal muscles and stretching out the back. Get in first position as shown, slowly lower your body down to the floor, then lift head up, stretching for the ceiling.

bones, you can develop the muscles which protect the bones, thus protecting the internal organs. One of the best exercises to achieve muscular padding is the dumbbell pullover.

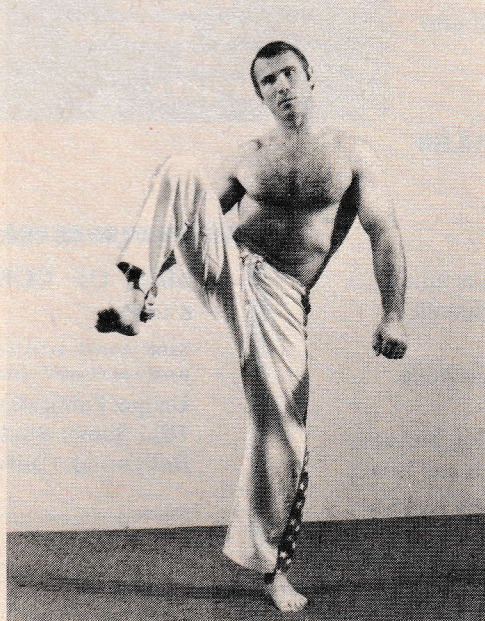
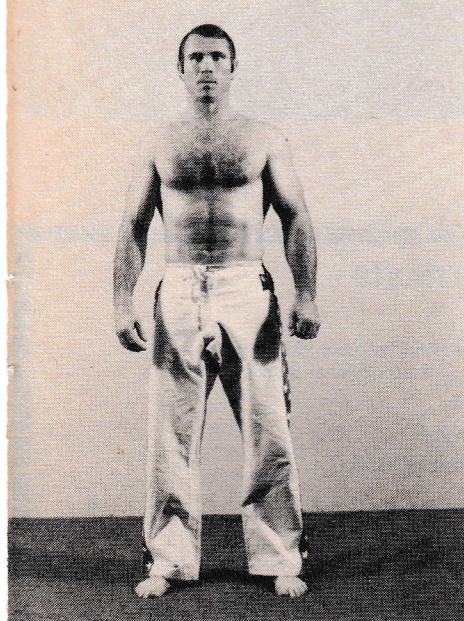
Begin by lying down on a bench, holding a dumbbell at arms' length with your arms locked. Lower the dumbbell past your head as far as your arms will go, then return to the

original position. Try 10 repetitions and remember to breathe in as you are coming down and exhale when you are coming up.

The realities of fighting are such that you may not only receive hard blows to the head and body but to the arms as well. In the course of blocking, many bruises and sore muscles may develop. To help you absorb punches it's a good idea to toughen your forearms. A helpful drill is to have a training partner strike your forearm with a billy club, simulating a blocked punch. Assume a defensive position then have your partner strike you lightly on the forearm 10 times. Turn and have him strike your other forearm. When you can absorb the light blows without considerable pain, have your partner increase the force of the strike.

A good rule to follow to lessen the effect of face strikes is to never have your mouth open when you fight; you may end up with a broken jaw. Naturally, this means you shouldn't use a kiai, unless you want to risk losing your teeth. Some fighters like to chew gum or tobacco to strengthen the jaw and facial muscles.

All secrets aside, to withstand punishment one must condition himself physically and mentally. If you can achieve a high pain threshold, you will also function better in a self-defense situation. You can then get to the business of altering your antagonist's states.



Deep Inside A Taekwon Do Master and His Art

A UNIQUE, BEAUTIFUL, POWERFUL BOOK OF MARTIAL ARTS FOR EVERYONE

Over 500 of the finest, most exciting pictures ever taken of the martial arts.

226 pages

Color cover

9 inches x 12 inches

A very personal, sensitive study of a great kicker, fighter and master instructor
—Mr. Hee Il Cho.

NOW ONLY \$14.99

CHAPTERS INCLUDE

- ★ **THE FIGHTER:** a study of fighting techniques, counter attacks, combination attacks, hand and foot techniques, mental attitude.
- ★ **EQUIPMENT:** includes bag training, hand conditioning, target training.
- ★ **BREAKING TECHNIQUES:** how you can develop breaking skills with hand and foot techniques using boards and bricks.
- ★ **EXERCISE:** Mr. Cho shows over 50 easy exercises that can help you develop your abilities.
- ★ **WEIGHT LIFTING:** a new concept is shown in this chapter how you can use weight lifting to help your martial arts training, gain added strength and endurance.
- ★ All chapters provide the reader with directions and photographs to make him or her more proficient in the martial arts.

MAN-OF-CONTRASTS

BY
TAEKWON-DO-MASTER
MR. HEE IL CHO

FIGHTING
TECHNIQUES
WEIGHT LIFTING
EQUIPMENT
TRAINING
BAG TRAINING
SPECIAL EXERCISE
BREAKING
TECHNIQUES

MAN OF CONTRASTS

\$ 14.99

Send money order or cashier's check (Orders with personal checks must wait 30 days for delivery.) to:

Unique Publications
7011 Sunset Boulevard
Hollywood, California 90028

Name _____

Street _____

City _____ State _____ Zip _____

Add \$1.00 shipping and handling for each book.
California residents, add 6% (\$.90) sales tax.

KICK ILLUSTRATED'S COMPLETE GUIDE TO SPARRING

A 10-Part Series Featuring
54 Ways to Practice Your Sparring

Part VI: SELF-DEFENSE SPARRING

By Kam Lung

Photos by Vince Volker

Techniques posed by the students of Ray Minger's Tae Kwon Do Moo Duk Kwan dojang of Philadelphia, Pa.

Kick Illustrated continues its presentation of the most comprehensive sparring series ever published. In this sixth installment we examine methods which can aid in developing precision and skill for on-the-street combat.

Part I CLASSICAL SPARRING

- 1) Limited Step Sparring (One- and Three-Step)
- 2) Focus Sparring (Non-Contact)
- 3) Semi-Contact Sparring
- 4) Full-Contact Sparring
- 5) Free-Sparring

Part II FORM SPARRING

- 1) Kata Run-Through Sparring (Bunkai)
- 2) Classical Form Sparring
- 3) Slow-Motion Sparring
- 4) Mixed-Form Sparring
- 5) Slow-Motion Weapon Sparring

Part III WEAPON SPARRING

- 1) Padded-Stick Sparring
- 2) Wooden-Knife Sparring (Including the Dusty Knife Method)
- 3) Fencing: European and Asian (Kendo)
- 4) Mixed-Weapon Sparring
- 5) Locked-Baton Wrestling

Part IV AWARENESS BUILDING SPARRING

- 1) Bound Sparring
- 2) Blindfold Sparring (One- and Two-Man)
- 3) Chi Sao (and Blind Chi Sao)
- 4) Underwater Sparring
- 5) Distance Sparring
- 6) Street-Clothes Sparring

Part V COORDINATION SPARRING

- 1) Evasion Sparring
- 2) Hand/Foot Trade-Off Sparring
- 3) Locked-Arm Sparring
- 4) Locked-Hand Sparring
- 5) Locked-Stance Sparring
- 6) One-Legged Sparring

Part VI SELF-DEFENSE SPARRING

- 1) Self-Defense Limited-Step Sparring
- 2) Weapon-Defense Limited-Step Sparring
- 3) Multiple-Attack Limited-Step Sparring
- 4) Uneven-Number Sparring
- 5) Tag-Team Sparring
- 6) Rape-Defense Sparring

Part VII LEG SPARRING

- 1) Chi Gerk
- 2) Kick-Boxing
- 3) Leg Wrestling and Ground-fighting
- 4) Basic Randori Sweep and Counter Practice

Part VIII CONDITIONAL SPARRING

- 1) Uneven-Surface Sparring
- 2) Ramp or Slope Sparring
- 3) Stair Sparring
- 4) Slippery-Surface Sparring
- 5) Narrow-Area Sparring
- 6) Beach Sparring

Part IX SPORT FORMS OF SPARRING

- 1) Collegiate Wrestling
- 2) Western Boxing
- 3) Contact Karate
- 4) Muay Thai
- 5) Sport Judo

Part X THROWING AND GRAPPLING

- 1) Sumo-Style Wrestling
- 2) Greco-Roman Wrestling
- 3) Randori
- 4) Aikido Randori
- 5) Three White Clouds Tether Wrestling
- 6) Blindfold Judo

Self-defense is the bottom line of all martial arts training, and sparring is the dry run of combat. In previous installments, we examined methods of sparring designed to increase skills in areas such as balance, coordination, perception, precision in technical execution and so on. While all of these skills are beneficial to the fighter, they are perhaps not as directly influential to street combat as the methods which are discussed in this month's installment.

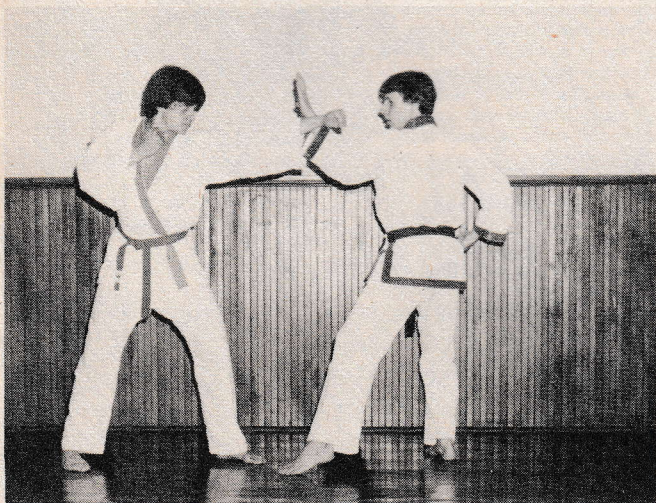
Many schools from many disciplines insist that Limited-Step sparring is "where it's at" as far as gearing up for combat is concerned. This is why there are more variations of Limited-Step sparring than any other type of sparring.

The Limited-Step spar is a very simplistic exercise which has heavy kata overtones. All of the movements are pre-planned and precise, with a total absence of original or reflexive thought. The reasons behind Limited-Step sparring are manifold. Chief among these motives is the belief that by exclusively practicing a set number of techniques, the student's skill level in those techniques will rise higher than if the same student were to study a broader range of techniques in a less intensive manner. There is some logic to this exclusivity principle, although there are innumerable arguments, both pro and con, regarding this premise. Another theory stems from staunch traditionalists, who believe that the classic movements, in their purest form, will work with facility on the street if the student drills them with sufficient intensity. Other arguments for and against Limited-Step sparring exist in great number. Whatever the arguments, Limited-Step sparring remains a common and extremely wide-spread part of the overall sparring and training regimen.

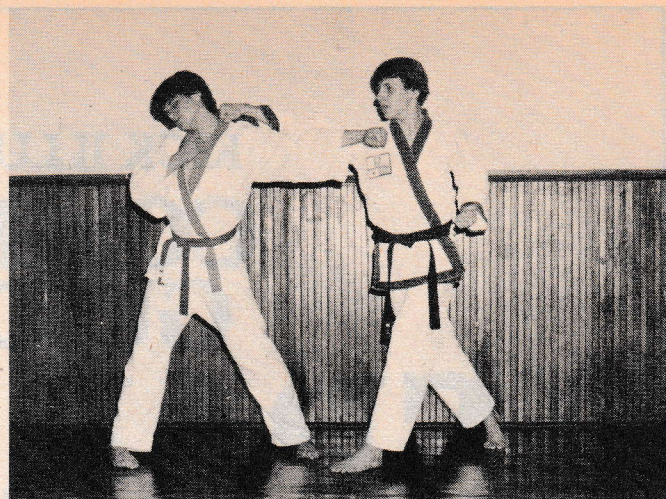
Another approach to self-defense sparring is the situational sparring match. Among such contests are practices such as the Uneven-Number spar, which pits one or more fighters against a greater number of fighters, Rape Defense and others. Each sculpts a specific aspect of a student's overall ability to defend and, if need be, aggress.

I SELF-DEFENSE LIMITED-STEP SPARRING

Although similar in structure to the type of Limited-Step sparring discussed in the first installment of this series, Self-Defense Limited-Step sparring deals with defenses against common, real attacks. Rather than learning defenses against, say, lunge punches or side thrust kicks, one practices a series of defensive and counterattacking movements against attacks such as a boxing jab, a low chopping kick to the groin, a haymaker and so on. This allows the student to see the effectiveness of classical forms against the types of attack he'll encounter on the street. Street attacks, for all of their lack of structure and discipline, are generally faster and inarguably more unpredictable than the attacks thrown by a well-trained martial artist. They possess the element of surprise because most combat situations on the street are spontaneous. In Self-Defense Limited-Step sparring



In Self-Defense Limited-Step sparring, the defender counters randomly thrown street attacks, such as a boxer's jab, with a classical defense form.



The defender modifies his speed and timing to deal with the looser, less rigid street attacks, thus adapting classical techniques to street use.

the regimented series of techniques are thrown in random sequence, although the forms are generally the same. The unpredictability of the attacks make them extremely difficult to defend against.

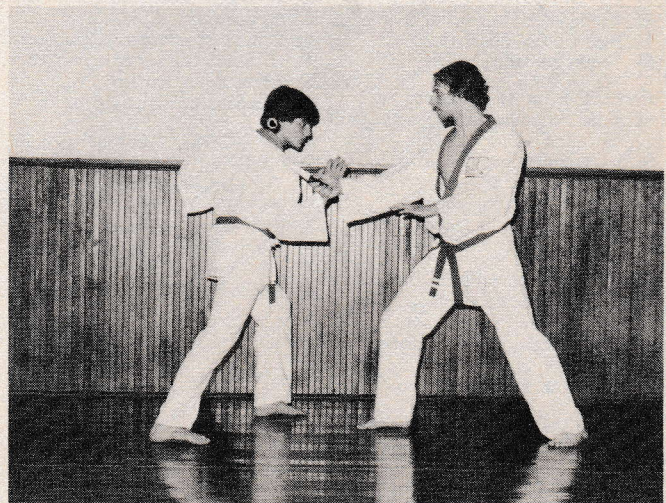
Some schools have only a few of these natural attacks in their Limited-Step routine, but others claim to have as many as several hundred varied attacks and defenses. This all depends on the complexity of the system and the instructor's preferences, or the rules of whichever federation exerts control over any given school.

Since Limited-Step sparring is essentially a variation of the kata principles, there are no winners or losers. However, some schools have modified the exercises in order to add a competitive element. This modification involves having the "attacker" really attempt to nail his opponent with a punch or kick, using a much lesser degree of focus. This forces the defender to effect very real and practical blocks and inspires him to throw credible counterattacks.

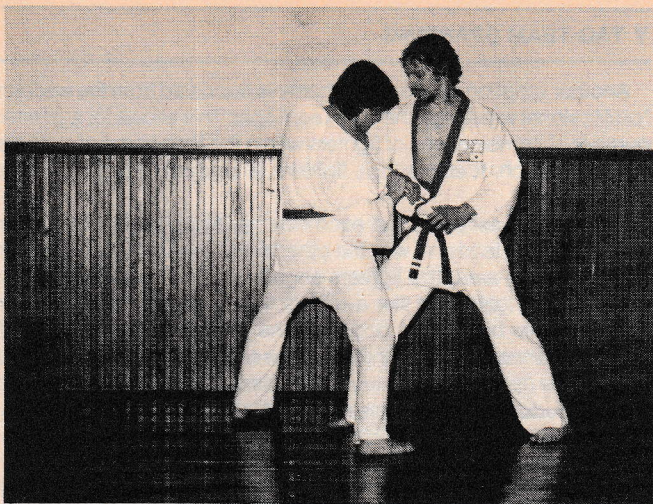
Another more difficult variation employed by a number of schools is the Random Attack. This involves having certain members of the school attack a chosen student at any time during class. Said defender must react properly, using the techniques required by the Limited-Step regimen. This helps a student learn to be alert and prepared to deal with unexpected attacks.

II WEAPON DEFENSE LIMITED-STEP SPARRING

Much like Self-Defense Limited-Step sparring, Weapon Defense sparring has its roots in kata. The essence of the exercise is to drill



Traps and grabs are important elements of Weapon Defense Limited-Step sparring. Specific defenses should be drilled until they become natural and reflexive.



An effective technique in Weapon Defense is for the defender to turn the aggressor's weapon back upon himself, as seen here.

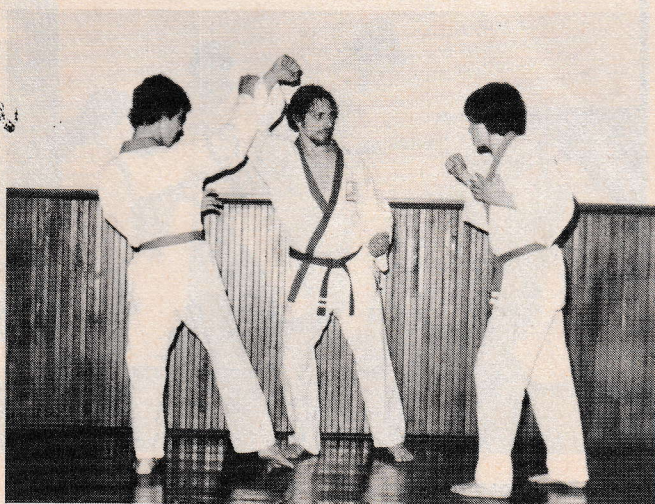
specific defenses against attacks so intensively that they become natural and work reflexively in street combat situations.

This is especially important when dealing with weapons because the margin of error is almost nil and accidents are usually fatal ones. Naturally, for dojo practice, safety weapons should be used as well as control and focus, but there should be an increasing level of danger so that the defending student doesn't just go through the motions. It must be emphasized here that partial knowledge of defense techniques is extremely dangerous, because incomplete lessons present the illusion of competence in technical ability without solid conditioning to really make techniques work.

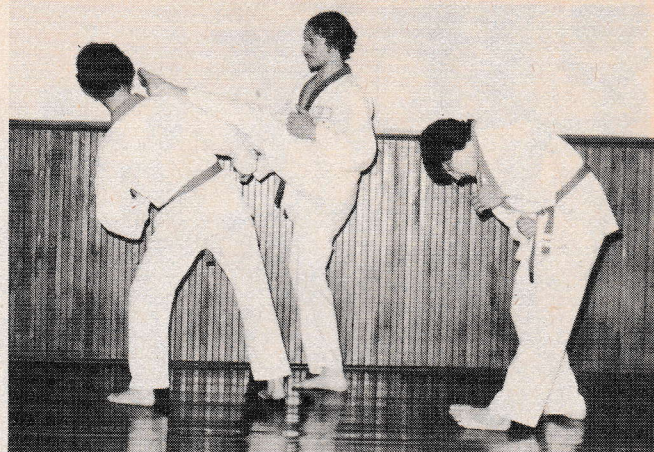
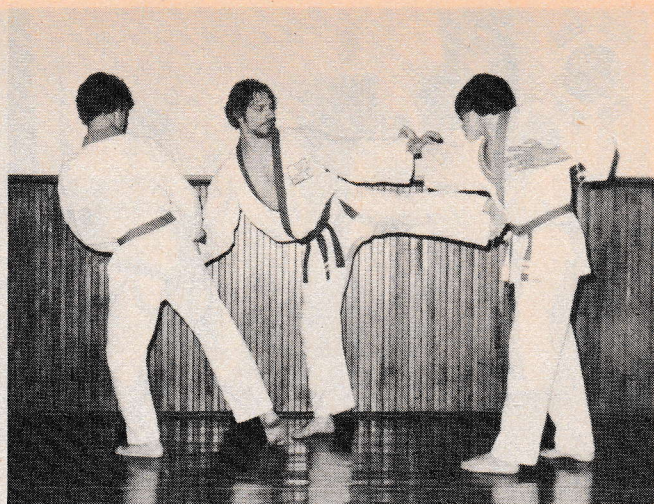
The practice of Weapon Defense Limited-Step sparring follows the same format as any other kind of Limited-Step routine. The techniques are prescribed and predetermined, and are usually practiced according to a specific pattern. Again, some schools make it more of a challenge for advanced students by having the attacker really try to land solid blows and kicks or by having other students or instructors attack spontaneously during a class. Thus, the experience becomes less kata-like and more realistic.

III MULTIPLE ATTACK LIMITED-STEP SPARRING

Yet another variation of the Limited-Step sparring family, this method duplicates a multiple attack situation and the most effective methods of defense. Of all the various factors which should be



In Multiple Attack Limited-Step sparring, the student must learn to maintain two or more centers of attention so that he can determine which attack to deal with first.



He quickly dispenses with the first attacker, remaining aware of the other attacker's intentions, then counterattacks with ease, balance, speed and facility.

taken into account when dealing with attacks coming from more than one direction, balance and timing are the most important. This method of sparring is crucial to the development of street-fighting skills. The actual defense techniques against pre-arranged attacks do little in the way of developing skills, but the repetition of the difficult stances and weight shifting, the greater use of peripheral vision, the need for timed movement to cope with multi-direction attacks—these things sharpen overall skills to higher, more acute levels of proficiency. Therein lies the value of this exercise. Because of the sequential order in which the attacks are executed, one can learn defense skills at an easy, safe pace. It is a widely accepted fact that it is almost impossible to maintain perfect focus while simultaneously sparring against two attackers. Because of the harder press of the attack, one must block harder, move faster and counterattack with blinding speed. Under these conditions, focus can easily be scattered unless one's level of skill is consummate.

Naturally, one can dress up Multiple Attack Limited-Step sparring very easily by adding a random factor: allowing the fighters who are attacking to decide which attacks they will use and who will initiate the exercise. This adds more of a realistic challenge.

IV UNEVEN-NUMBER SPARRING

Moving into the more classical sparring exercises, there is the natural extension of the Multiple Attack Limited-Step spar, Uneven-Number sparring. Many schools throughout the country use this exercise and there are scores of variations on its basic theme.



In Uneven Number sparring, two or more fighters are pitted against a larger group. Here the two defenders are trying to reach the open doorway, which is the designated safety goal.

Among the more popular methods is the simple exercise of having one fighter battle any number of other attackers for a given period of time. Naturally, considering the use of focus and safety equipment, the lone fighter cannot continue to fight indefinitely. Unlike street combat situations, one cannot cripple or maim and thereby eliminate one's opponent in a spar. So a time limit is established so the defending fighter will not ultimately get trounced by the greater numbers. Even masters cannot consistently maintain the upper hand in a controlled Uneven-Number match. The sheer force of numbers and the fact that they are only being hit, not eliminated, will wear the defender down. That is why a short time limit is set. The defender must land potentially crippling blows to as many of his opponents as possible in the given time before the attackers likewise "cripple" him with focused or padded blows.

The second common method of Uneven-Number sparring is the Goal match, where one or more students are pitted against a larger number who are positioned in front of a doorway (either real or mock) which is the goal. They must battle their way through the guard and make it to safety. This is recommended for more advanced students, since it takes a high degree of skill, timing and control to perform without injury to self and partners.

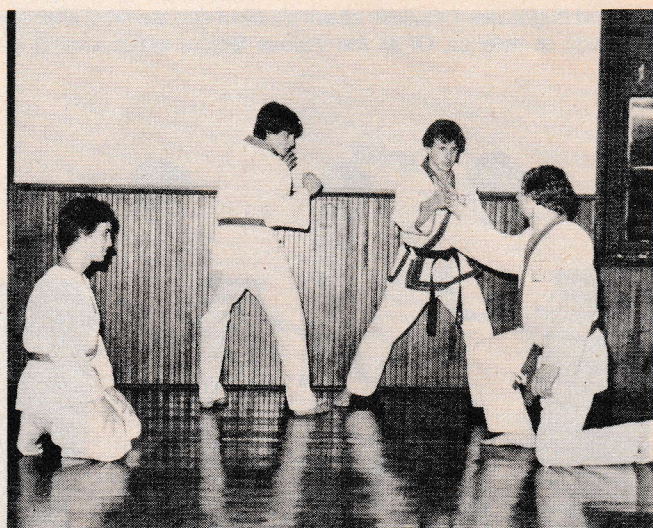
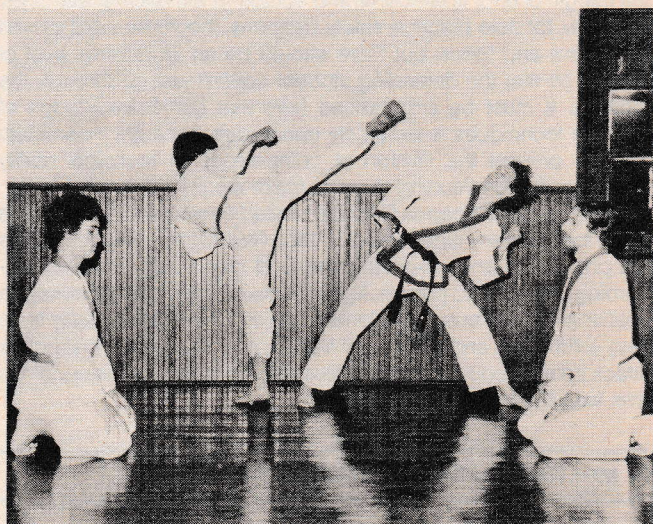
V TAG-TEAM SPARRING

Another variation on the same theme is borrowed from the world of "professional wrestling," the Tag-Team spar. This allows for a greater number of combinations of fighters within the time frame of a single sparring match. It also allows fighters to analyze their opponent's fighting skills.

The match is set up so that each side has two players. One player from each side leads off, with the other member sitting in one corner of the sparring area. The fighters engage for a while and when the active fighter feels he'd like a rest, or would rather have the other fighter handle his current opponent, he retreats to his corner and slaps his partner's hand. At that point, the sitting partner must rise and engage the opponent while his partner assumes a sitting position on the mat. Suddenly, it is a whole new fight. With this method, there are four possible combinations of fighters and therefore four completely different fights, all contained within one match.

Usually the Tag-Team spar is a 10- to 15-minute match with a point goal of 25 *clean* points. Some schools use a much higher point goal, or a different duration time.

Tag-Team sparring can be a simple, fun game which is instructive, but it can likewise serve as a serious tactical lesson for perceptive students. By watching and engaging in the various combinations of fighters, one can learn quite a bit by observing and analyzing the defensive structures, attack forms, gap closing, balance and so on.

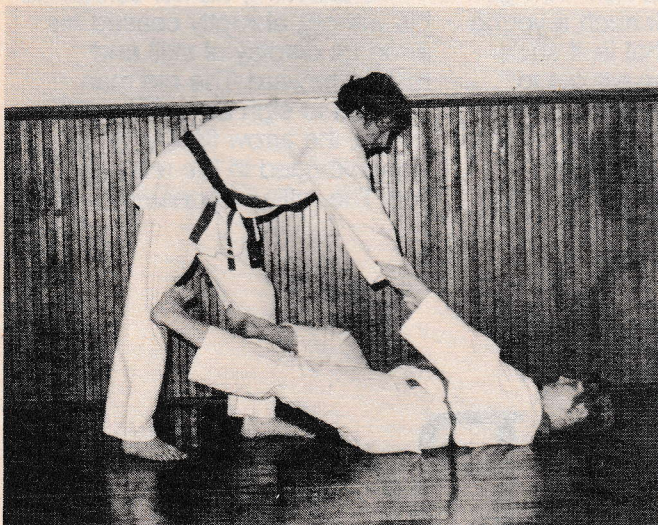
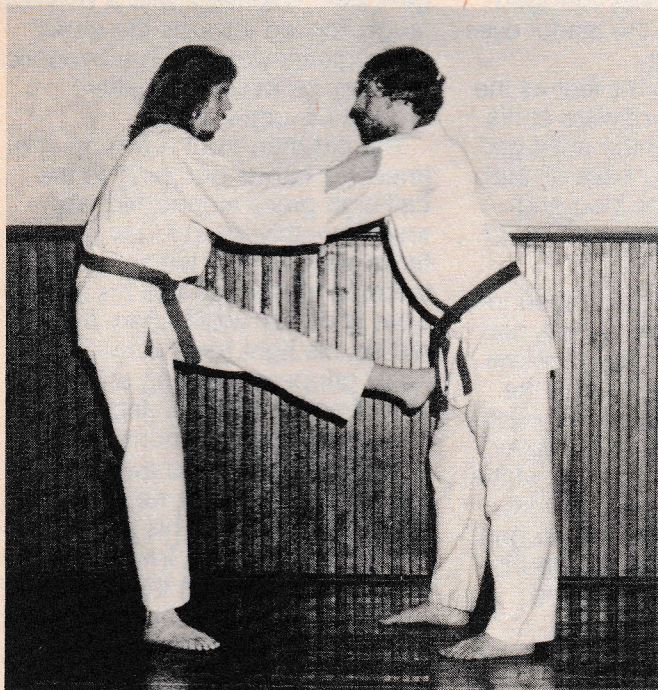


In Tag Team sparring, two fighters begin the match, then at any point, either fighter can effect a tag to his seated partner, who then takes over.

in both partners and their opponents. By watching how another person fights one's partner one can gauge how they might fight one's self. This is good for the student who has an analytical mind.

VI RAPE-DEFENSE SPARRING

The exercise of Rape-Defense sparring combines elements of Limited-Step and Freestyle sparring. The spar is executed by having a male student effect an attack on a female student and she counters with a defense. In that the attack is usually specified beforehand, the exercise resembles Limited-Step sparring, but the difference is that the defending female may effect any defense she chooses, not necessarily one which is dictated by the instructor. In more advanced versions of this exercise, the attacker throws random techniques and the defender random defenses. This adds an acute level of credibility to the exercise. The match is played until the female student has scored a telling blow (focused) or has pinned her assailant.

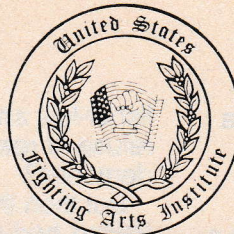


In Rape Defense sparring, the female must effect quick, credible, effective defenses, using techniques geared to her body size, physical capabilities and the situation, whether she's standing as at top, or prone.

ATTENTION ALL MARTIAL ARTISTS

NOW YOU CAN RECEIVE "UNIVERSITY" DEGREES
FOR WHAT YOU'VE LEARNED IN LIFE

(similar to the CLEP tests used by most colleges)



The United States Fighting Arts Institute through its extension services; degree division presents the First National Accredited awards program open to all fighting styles. Regardless of the amount of formal or informal training you've had, you may qualify in our program and be eligible to receive valuable **official rank**.

Awards (rank degrees) given can be based upon: personal ability, knowledge, training - book learning, competition fighting experience, physical fitness and application of Martial Art philosophy to you own life etc.

Clip and send coupon and \$1.00 for complete details, plus application and registration forms.

Name _____

Address _____

City _____ State _____ Zip _____

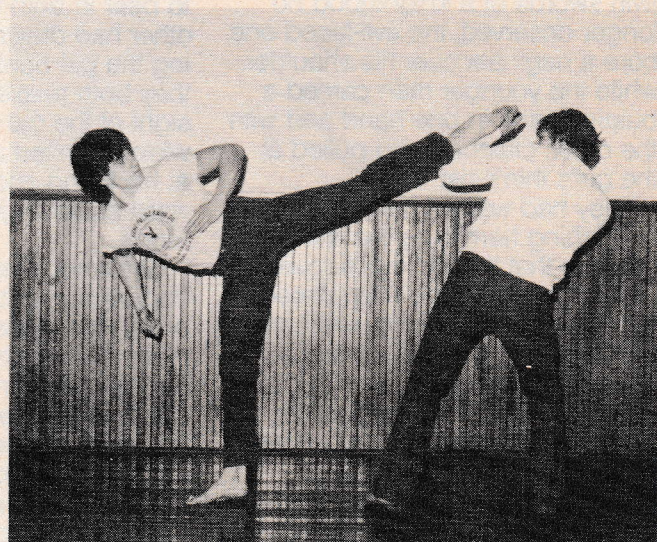
Mail to: **U.S.F.A.**
P.O. Box 3534 Erie, PA. 16508

K

VII STREET-CLOTHES SPARRING—A Reprise

Although discussed at length in Part IV of this series, Street-Clothes sparring should be reviewed here since it is an integral part of self-defense.

To briefly recap, the practice of sparring in the clothes one normally wears on the street makes inarguable sense. It gives one a working



Sparring in street-clothes provides the opportunity of knowing how properly executed techniques will work without the benefit of a loose-fitting gi.

knowledge of just how much they will or will not be able to do in regular clothes without the benefits of loose and flexible gis or track suits. There will be a number of techniques which will not be feasible in street-clothes, especially in the tight designer jeans which are currently so in fashion. Suits and dresses also limit one's physical range of motion. Not practicing in street-clothes can lead to some pretty rude awakenings in self-defense situations.

Part VII Next Month

Next month, *Kick Illustrated* will present Part VII of its Complete Guide to Sparring with a look at methods of sparring which rely on strong, fast leg work, which some claim is the heart of martial combat.



He waited in the obscurity of a small thicket paralleling the dirt road leading to Nagoya. He'd been there for an hour, sitting patiently, though "patience" was a word without relevance to the Zen monk as he simply sat. His stillness was such that it had quickly reassured the small creatures of the forests, who now sang in the branches above him or scampered by his softly breathing form.

Laboring up the rising path, unaware of the shortcut he'd taken, came the three figures he'd known would pass this way, the two ruffians and their hostage, a young girl of the village. The men were slightly out of breath and obviously in a dark mood; the girl was frightened—her eyes like frantic saucers. Her captors both wore the twin swords of a knighthood no longer deserved; the evil-faced one bore a naginata over his shoulder, while the younger man carried a bulging sack in one hand and with the other, clutched and pulled at the girl's thin wrist.

They had walked miles from the tiny fishing hamlet by the shores of the lake that the old monk loved. Like the villagers, he had offered his meager belongings, even the old bronze statue of Buddha, as ransom to prevent the village from being set ablaze by the two desperate and hungry men who had swaggered into the cluster of dwellings demanding food and tribute. How could mere peasants,

fisher-folk and one aged priest refuse or resist their armed demands?

But then the wood-gatherer, Hanzo, had come to him to cry out that the bandits had left, taking his 12-year-old daughter, Kira, to sell to the brothel owners in Nagoya. They had jeered at his pathetic pleas and tears as they dragged the girl away under the fearful eyes of the other villagers.

The monk rose to his feet as the three passed him, unaware of his silent presence. "Let the child go," he called softly, "you have all that you need to trade for food and shelter and she knows nothing of the ways of men."

Though the two had jumped in surprise at the sudden voice, one had quickly brought his naginata to bear in both hands, while the other had drawn his katana, pushing the girl behind him. However, they both relaxed somewhat at the sight of the old man. The sword wielder smiled a gap-toothed grin at his friend and then stepped forward menacingly towards the monk.

"We'll not give up any of our baggage, old fox, especially a pretty little piece like her. We'll get many silver *koku* for such a young and pretty virgin—that is, if she's still such by the time we get to Nagoya." He laughed and winked at his companion.

The monk said nothing in response, but looked to the child

who stood uncertainly behind her captors. "Come home with me," he said as he stretched out his open hand. The girl hesitated and then moved tentatively towards where he stood waiting some 30 feet away.

The swordsman snarled a word at his partner as he grabbed the girl's arm. The other, with a derisive laugh, moved towards the monk, his naginata weaving in a hypnotic, flashing, propeller-like pattern around his upper body.

The old man went down on one knee, his hands dropping to the calf-high grass around him. He rose smoothly, a long-bow and three arrows in his left hand, and stepped forward so that his legs were shoulder width apart. As he did so, his right hand simultaneously gripped the string and the butt of one arrow. Still gripping bow and arrow, the monk lifted both arms above and away from his head. Effortlessly, he breathed in and as he did so his arms expanded outwards, inwards and downwards, drawing the bow to its maximum, the arrow held effortlessly along and past the line of his jaw.

The attacking warrior screamed his war-cry, abruptly ceased his arrogant display of skill and rushed forward. The old man seemed to sigh as he let out his breath, the arrow flew, and the string vibrated in the resting position. The ruffian appeared to sprout

Zen and the Way of the Bow

By Michael Babin

a white-blossomed flower in his chest as the arrow pierced him with only the flight feathers remaining in view at the point of entry. He was dead instantly. As he fell, the archer had already redrawn his bow and stood silent and motionless, his arms and a second arrow stretched for an eternal moment.

The swordsman hesitated and then tried to use the cowering girl

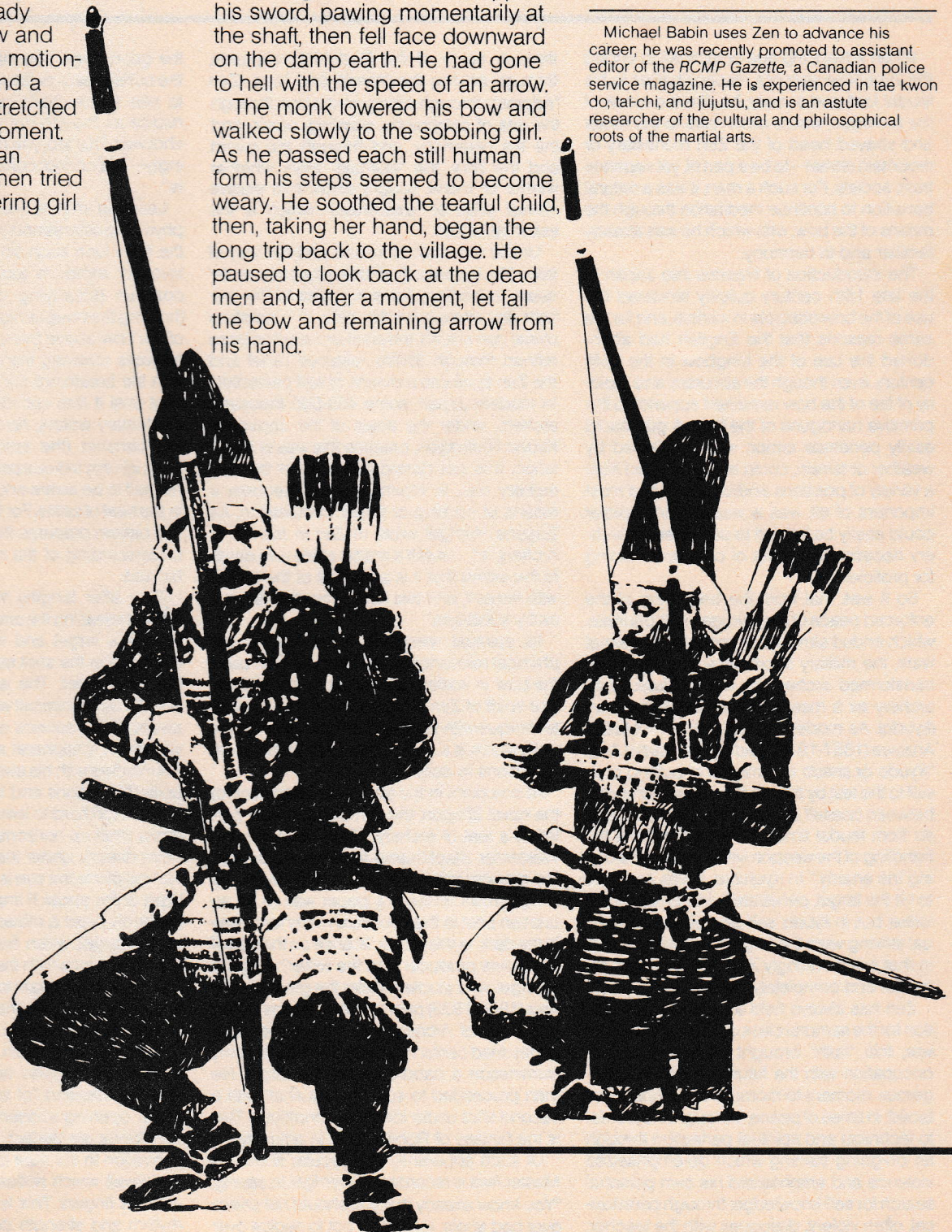
as a living shield so he could rush the old man. Before he could do so, the bowstring hummed and he slumped to his knees, the arrow transfixing his throat. He dropped his sword, pawing momentarily at the shaft, then fell face downward on the damp earth. He had gone to hell with the speed of an arrow.

The monk lowered his bow and walked slowly to the sobbing girl. As he passed each still human form his steps seemed to become weary. He soothed the tearful child, then, taking her hand, began the long trip back to the village. He paused to look back at the dead men and, after a moment, let fall the bow and remaining arrow from his hand.

"The haft of the arrow had been feathered with one of the eagle's own plumes. We often give our enemies the means of our own destruction."

Aesop, Greek fabulist

Michael Babin uses Zen to advance his career; he was recently promoted to assistant editor of the *RCMP Gazette*, a Canadian police service magazine. He is experienced in tae kwon do, tai-chi, and jujutsu, and is an astute researcher of the cultural and philosophical roots of the martial arts.



"*Kyudo* or *shado* is a means of putting oneself to the test by the relationship which exists between oneself and the target, whilst *kyujutsu* from feudal times, principally means the handling of the weapon with a view to murdering the enemy."

Master Anzawa

When advancing age or inclination ended the Japanese warrior's responsibilities to his feudal lord and society, he, like the monk of the prologue, would often retire to the robes and shaved head of the Zen monastery or mountain retreat—to be a part of, yet separate from, society. For such a man, it was a natural transition to continue meditation through the means of the bow, with which he was already familiar and in harmony.

The introduction of firearms into Japan in the late 16th century quickly rendered the use of the bow obsolete in warfare, and for the same reasons that the English had abandoned the use of the longbow in the 16th century, even though the accuracy and rapidity of fire of the bow remained superior to the primitive handguns of the time. A gun could easily penetrate armor, was unaffected by weather or terrain; could easily be used from a variety of positions and/or cover; and most important of all, was a weapon any soldier could easily be trained to use whereas archery necessitated years of continual training for proficiency.

So it was that from the beginning of the enforced peace of the Tokugawa Shogunate, which ended almost four centuries of internal wars, the military supremacy of gunpowder transformed archery for war (*kyujutsu*) into archery as a means of meditation-in-action (*kyudo*). As modern archer instructor Master Anzawa (1887-1970) said in *The Martial Arts*, "*Kyudo* or *shado* is a means of putting oneself to the test by the relationship which exists between oneself and the target, whilst *kyujutsu* from feudal times, principally means the handling of the weapon with a view to murdering the enemy." In *Kyujutsu*, it was essential to hit the target, penetrate it and to repeat the strike; but, in *kyudo*, self-discipline and spiritual striving were the targets. Accuracy being, in that exasperatingly Zen tradition, both essential and completely irrelevant.

Zen has always held a particular fascination for the samurai class of Japan. In times of war, this "faith" brought release from preoccupation with the future, or with the dangerous moment-to-moment situations to be faced; in times of peace, it brought the warrior to technical and spiritual perfection through an on-going training which de-emphasized violence and emphasized his own personal search for self-knowledge: through paradoxical, often violent, dialogues with the teacher,

through study of the Buddhist scriptures; through solving the *mondo* and *koan* (Zen "riddles"); through sitting meditation; through the arts of calligraphy, painting, poetry and the tea ceremony; and through the sword and the bow, the "spiritual" man, whether warrior or monk, sought *satori*, that elusive mental prize of "awareness" which is the essence of Zen.

Unlike the sport of kendo and the way of iaido (the live sword), whose relevance to life/death immediacy have survived to the present day since even the blow of a bamboo *shinai* can wound, the art of archery has been refined through Shinto religious belief and the Zen spirit into a means of self-perfection. In modern Japan, some 450-500 thousand archers, under the aegis of the Japanese Kyudo Federation, practice this way of meditation. It is not considered a sport the way archery has, in North America, become a means of hunting or target competition. As Eugene Herrigel wrote in *Zen in the Art of Archery*, it "... is still a matter of life and death to the extent that it is a contest of the archer with himself, and this kind of contest is not a paltry substitute."

Its spiritual relevance is as real as the physical relevance to the samurai who used the bow in warfare as well as for meditation. The spirit of Zen enables the archer to unite technique with spirit and create a marvelous unity which is a microcosm of all techniques, all actions in daily life.

At one point in the television adaptation of the novel *Shogun*, the samurai, Buntaro, performs a feat of archery which astounds the Westerner Blackthorne (and the audience). He demonstrates his skill, while drunk, by firing arrows through a paper wall to hit an unseen post in the courtyard many feet away in the dark. Is this artistic license on the part of the movie producer and the writer? Eugene Herrigel, who studied under the great Master Awa (1880-1939) prior to WW II, relates in *Zen in the Art of Archery* that his teacher hit a target dead center in a darkened hall, the only illumination a candle before the target. He then proceeded to split the first shaft with a second shot under identical conditions. This is the fantasy of Robin Hood in actuality.

Of such apparently spectacular shooting, Master Awa is recorded by Herrigel as saying, "You know already that you should not grieve over bad shots; learn how not to rejoice over

the good ones. You must free yourself from the buffetings of pleasure and pain, and learn to rise above them in easy equanimity to rejoice as though not you, but another had shot well. This too, you must practice unceasingly—you cannot conceive how important it is."

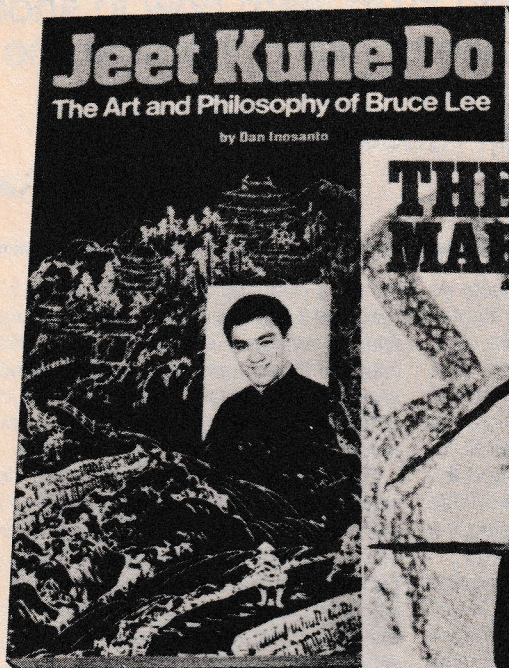
Learning archery first involves learning the physical postures and mechanics of drawing the bow. One such school of firing method involves: *ashibumi* (positioning of the feet); *dozukuri* (steadying the body); *yugamae* (holding the bow); *uchiokoshi* (raising the axis of the bow above the level of the shoulders); *hikiwake* (drawing the bow slowly in unison with the breathing); *kai* (union, "holding" the shot until it flies spontaneously in a perfect involuntary action); *hanare* (the actual shot); and *zanshin* (the spiritual follow-through). Through this tedious pattern the warrior forces himself to be aware and steady of mind even in the heat of battle. For the meditating archer, this pattern prepares the way for the ultimate understanding of the nature of the target—himself.

Only after lengthy training at practicing without releasing the arrow is the pupil allowed to face a target and loose his shafts at it. Harmony in the shot rather than accuracy is the focal point. The archer must create a silence within himself which allows him to be aware of the sounds and activity in his environment (peripheral awareness), but does not interfere with his awareness of himself, his body, his actions and their unity.

It isn't too hard to learn the feel of lining the arrow shaft up horizontally by drawing it to a point directly under the right eye, but in the vertical plane the eye is forced to look downward at the arrow. If impulse is followed and the arrow head is raised to apparently center on the target, when fired the shaft will pass over the point which the "eye" has aimed for. The archer must learn to gauge his distances and, depending on the distance, aim at an imaginary point above or below his target.

The unity of tension in the bow and the archer are resolved spontaneously as the arrow is released "of its own accord," like a flower opening suddenly when the time and conditions are perfect. It is the point of concentration in the *hara* (psychic center below the navel) which releases the arrow, not the archer's fingers. This is done by the internal rhythm and strength derived from *fukushiki*

The Ultimate Collection



JEET KUNE DO THE ART AND PHILOSOPHY OF BRUCE LEE by Dan Inosanto

Here are the TRUE facts about Bruce Lee's incredible art of Jeet Kune Do: his secret training methods, his philosophy, his theories; and an intimate view of his personality as only his closest friends and students can give.

This book was authored by Dan Inosanto, the premier disciple and the man Bruce Lee personally groomed to help point the way for those seriously interested in pursuing his method of self-discovery.

Soft Cover: \$10.95

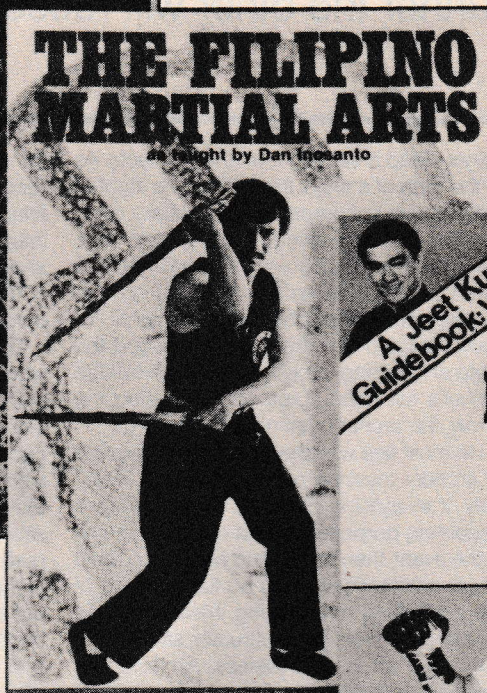
(Add 75¢ for shipping & handling.)

THE FILIPINO MARTIAL ARTS by Dan Inosanto

One of the things that captivated audiences in Bruce Lee's ENTER THE DRAGON and GAME OF DEATH was his use of weapons, two specifically—the nunchaku and the double sticks. Still, very few people know the origin of Bruce Lee's weapon prowess. It was taught as weapons of the Filipino art of combat.

Soft Cover: \$9.25

(Add 75¢ for shipping & handling.)



NEW

A new era of martial arts publishing begins with volume one of the **JEET KUNE DO GUIDEBOOK** series. Like JKD, this series avoids the superficial, penetrates the complex and goes to the heart of the problem.

Volume one illustrates all of Bruce Lee's methods of training on the heavy bag, air shield, speed bag and more. The combinations are diagrammed on the apparatus, performed on the equipment and shown as an actual combative application on an opponent.

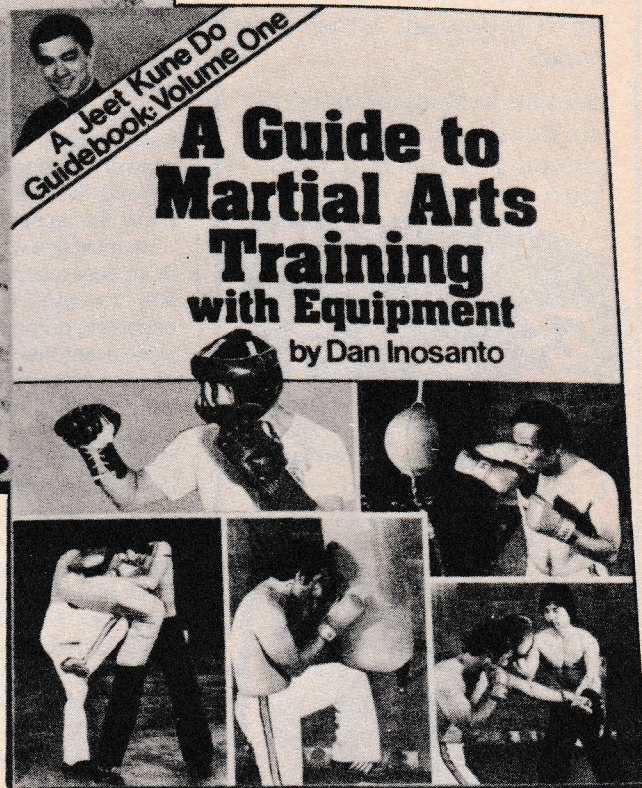
These are the very techniques that Bruce Lee used to develop his super-human speed, power and evasiveness. This series is guaranteed to raise your proficiency to a new plateau and a must for every martial artist regardless of style, system or school.

New Super-Size (8½x11)

Soft Cover: \$10.95

(Add \$1.00 for shipping & handling)

New!



Satisfaction Guaranteed

name _____

address _____

city _____ state _____ zip _____

description _____

total cost _____

Calif. residents add 6% sales tax _____

shipping costs _____

TOTAL ENCLOSED _____



Mail coupon and make check or money order payable to:

KNOW NOW

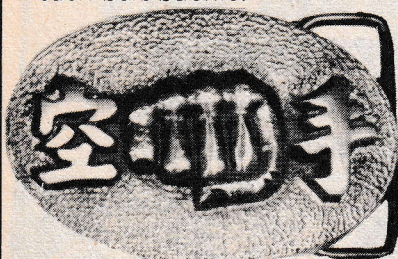
P. O. Box 3449

Los Angeles, CA 90028

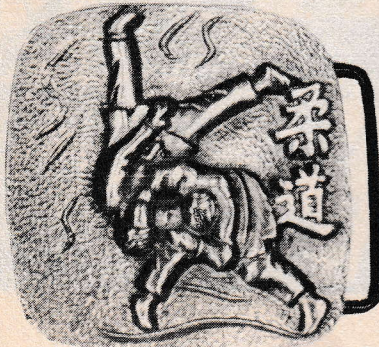
QUALITY CUSTOM BELT BUCKLE

All custom belt buckles are made of brass. Exclusively designed for the martial artist enthusiast. Order yours today.

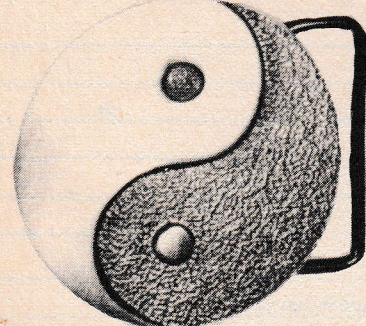
All belt buckles are only six dollars each, add 75c for shipping and handling for each belt buckle.



1. Karate fist . . . \$6.00



2. Martial arts throw . . . \$6.00



3. Yin and Yang . . . \$6.00

MANTIS SUPPLIES CO

P.O. Box 3749, Los Angeles, CA 90028

"The right arm is purposeless, aimless! The more obstinately you try to learn how to shoot the arrow for the sake of hitting the goal, the less you will succeed in the one and the further the other will recede."

Master Awa

kokyu (deep breathing from the stomach). As in the birth of a child, the birth of the flight of the arrow is accompanied by a sharp cry—the *kiai*. The bowstring of hemp and pine resin also resonates with a special sound when properly loosed. The nocking point of the Japanese bow is below the center of the bowstring and after the arrow is released, the snap of the string turns the bow around in the archer's left hand. Even after releasing the arrow, the archer must not relax his vigil.

He must see why the mechanical aspects of archery must be practiced almost insatiably. If everything depends on the archer's becoming purposeless and effacing himself in the event, then its outward realization must occur automatically, with no further need of the controlling or reflecting intelligence. As Master Awa, Herrigel's instructor, said to him: "The right art is purposeless, aimless! The more obstinately you try to learn how to shoot the arrow for the sake of hitting the goal, the less you will succeed in the one and the further the other will recede."

Herrigel spent five years trying to find the right way of releasing the bowstring. The problem of training becomes the contradictory search for the answer to the Zen *koan* (riddle/psychological dilemma) of practicing relentlessly without doing it on purpose, or seeking consciously to improve one's performance.

The master urges his student to keep on working, but also urges him to stop making an effort and to stop seeking technical progress or results. As in the art of swordsmanship, the art of archery cannot be truly internalized unless the arrow "shoots itself," unless the string is released *mushin* (without mind) and without blocking, or choice. The archer is trained to feel the arrow, the bow and the hands which grip them as a relaxed unit; he has to hold them steady even though he must cover the target and refrain from firing until the "right" moment. Repetition and constant practice are a must.

In the feudal period, training required a thousand "shots" per day to be loosed by the archer. Modern archers loose five arrows during the Shinto-influenced ceremonial displays of skill and rarely more than a hundred per session of training. The exception is the annual competition sponsored by the Japanese Kyudo Association and held at Kyoto in the month of May. Held at the temple called Sanju-San-Gendo (Hall of Thirty-Three Bays), archers in feudal ceremonial dress fire arrows

for a 24-hour period trying to exceed the record of 8,133 hits on the target. Such mass-firing by archers is reminiscent of the military *inagashi* (flight) archery, which consisted of shooting at a sustained rate at targets over 100 meters away to provide a missile cover-barrage for attacking fortified positions.

The world and the body in which, and from which, man views this world is neither an illusion nor a psychological snare. By developing the body/mind as an organic whole, the necessity to relate to the wholeness of the world is increasingly understood. Buddha did not say that the body was evil. Indeed, he saw it as an essential instrument to be properly used, so that full freedom and complete comprehension might be attained. We call our bodies complex as a result of trying to understand them by one-at-a-time concepts and words. Through *yugamae* (postural and mental preparation), the archer gains a psychological insight into the mechanics of the actions of his body and the bow during their interaction.

To quote Herrigel, "Bow, arrow, goal and ego, all melt into one another, so that I can no longer separate them. And even the need to separate has gone. For as soon as I take the bow and shoot everything becomes so clear and straightforward and so ridiculously simple. . . ." And, no matter the means, that is the great prize of Zen—spontaneous simplicity! To the individual who has gone beyond technique, the skill and spirit of archery, of life, is perfectly natural, perfectly simple.

No target's erected,
No bow's drawn
And the arrow leaves the string,
It may not hit,
But it does not miss!

Bukkoku Kokushi

Zen Master of the Kamakura Era (1186-1333)

Recommended Reading

1. *Zen in the Art of Archery* by Eugene Herrigel (trans. R.F.C. Hull) Routledge & Kegan Paul, London (1953), 1956
2. *Asian Fighting Arts* by Donn F. Draeger & Robert W. Smith Berkley Publishing Corp., New York (1969), 1974
3. *Zen: The Art of Life* by Robert Linssen Pyramid Communications, Inc., New York (1969), 1974
4. *The Martial Arts* by Michel Random (trans. Judy Boothroyd) Octopus Books, Ltd., London, 1978
5. *The Way of the Samurai* by Richard Storry G.P. Putnam's Sons, New York, 1978

Is KICK ILLUSTRATED
just another martial arts
magazine? Is a world
championship just another bout?

THE MAGAZINE FOR TODAY'S TOTAL MARTIAL ARTIST

KICK
ILLUSTRATED

Exploring
Martial Arts
Myths &
Conceptions

...s,
out
s, Can
Your

O
RA

owman

ILLUSTRATED

FEBRUARY \$1.50
1981
K48667

Part II
Director
Robert Clouse
on Bruce Lee
& Jackie Chan

Plus:
Four Zen Parables
"Courage"
by Mas Oyama

"Karate-Do"
by Donn Draeger

"Six Rules of
Karate-Do"
by Gichin
Funakoshi

Send check or
money order to:
KICK ILLUSTRATED
7011 Sunset Blvd.
Hollywood, CA 90028

Please:
☐ enter my 1-year subscrip-
tion (12 issues) for only \$16.75
(a savings of \$4.25)
☐ enter my 2-year subscrip-
tion (24 issues) for only
\$29.00 (a savings of \$13.00)
Please note: This rate is limited to the U.S.A. and
its possessions. Canada and elsewhere: Add
\$4.00 per year (12 issues) for additional postage
and handling.

☐ Payment enclosed
☐ Bill me later
☐ Visa ☐ Mastercharge

Expiration date _____
Interbank number _____
(4 digit number above your name on card)
Charge card number _____
Please print:
Name _____
Address _____
City _____
State _____ Zip _____



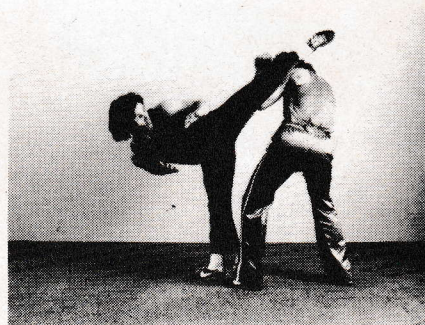
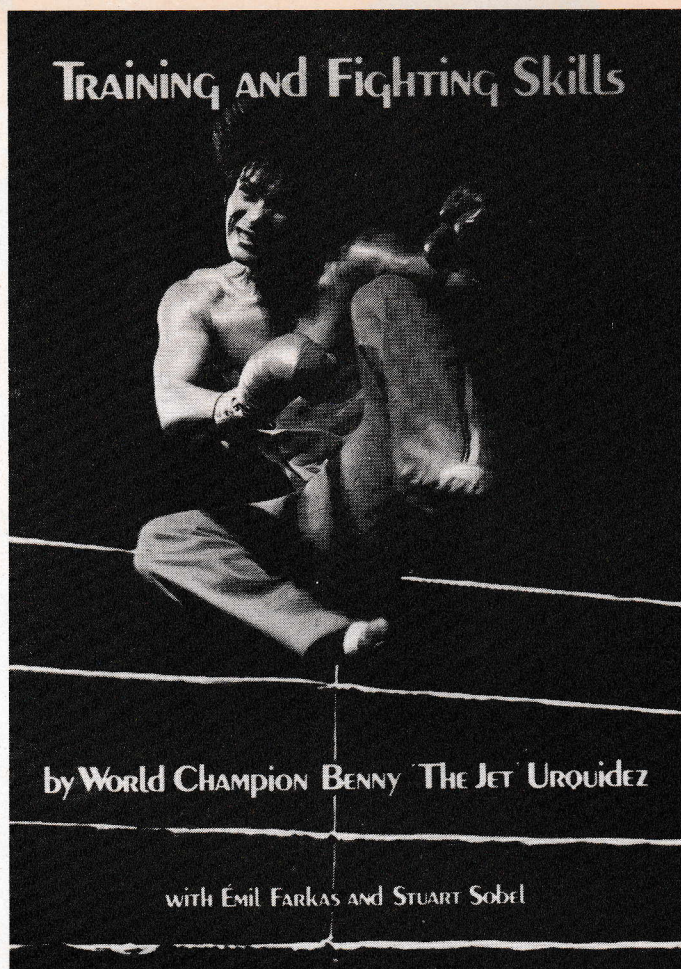
TRAINING AND FIGHTING Skills

Now! World Champion Benny "The Jet" Urquidez reveals the techniques that made him number one—conditioning, speed, power, timing, endurance, strategy and, of course, Benny's famous fighting techniques for devastating opponents.

Perfect for students, tournament competitors and professional full-contact fighters, this book answers the questions most frequently asked during Benny's many years of teaching and competing covering such topics as:

- Strategy
- Impact—how to take it as well as dish it out
- Combinations
- Complete exercise and training program

Nearly 1,000 photos on 224 pages in a 7 X 10 format with a handsome four-color cover, Benny's first book will show you how to maximize your fighting skills on the street or in the ring.



Make check or money order payable to
UNIQUE PUBLICATIONS
 7011 Sunset Boulevard, Hollywood, CA 90028
 (213) 467-1300

QUANTITY	UNIT PRICE	TOTAL
	\$10.95	
SHIPPING & HANDLING 1 Book - \$1.00 2-3 Books - \$1.50 Each additional book - \$.40	Calif. residents add 6% sales tax	
	Shipping & handling	
	TOTAL AMOUNT ENCLOSED	

FOREIGN COUNTRIES: Please submit Int'l. M.O. or Bank Draft, payable in U.S. Funds. Add \$2.00 for first item plus 75¢ for each additional item for Postage and Handling.

TRAINING AND FIGHTING Skills

402

by Benny 'The Jet' Urquidez
 with Emil Farkas and
 Stuart Sobel
\$10.95

Name _____

Address _____

City _____ State _____ Zip _____

☐ Check or money order enclosed

☐ Visa

☐ Mastercharge

Expiration date _____

Inter bank number (4 digit number above your name of card) _____

Charge card number _____

A881

Black Belt BOX SCORE

In our concentrated effort to make KICK the most innovative martial arts magazine in print, we are introducing a new format for tournament coverages and full-contact event reviews. Experience has taught us that readers *do not* prefer to read tournament reports. To hold reader interest, while

also satisfying the needs of the many promoters nationwide, KICK is inaugurating the Black Belt Box Score.

This section will feature primarily the vital statistics of each tournament, the black belt finalists and their respective scores in both fighting and form competition. For major tournaments, a capsulized overview may be included.

Full-contact events appearing in this section will be restricted to those of continental or world championship significance. Each review will feature the round-by-round scores, vital statistics of the event, and a capsulized summary.

THERIAULT TKOs STAND-IN McMORRIS IN NON-TITLE BOUT

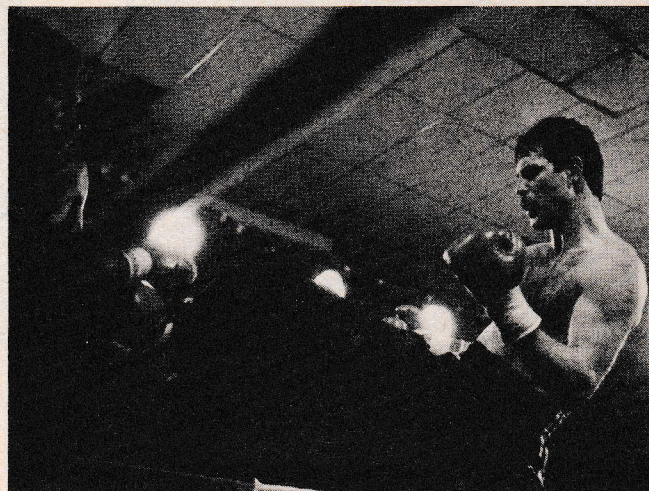
By Rich Mayoh

Glenn McMorris managed to stay out of Jean-Yves Theriault's range and pick his shots for three rounds, but was knocked down in the fourth, and sunk in the fifth in a flurry of the middleweight champion's kicks and punches. A crushing blow to the stomach capped the KO victory for the champion, who ran his record to 22-3 with 20 KOs by virtue of his performance in this non-title fight.

McMorris took the bout on only four days' notice, as a stand-in for Vancouver's Dave Brummit, who was decked by a bout of pre-fight pneumonia. "He's a worthy champion," McMorris said of Theriault in a post-fight interview. "And worthy of Bill Wallace's title. I've never come up against anybody who could kick and punch that hard—except Wallace." In his last bout, Ray McCallum broke McMorris' ear drum and took away his U.S. title.

The Theriault/McMorris scheduled seven-rounder was one of a ten-bout card at Salon C of the Ottawa Civic Centre, an extravaganza produced by John Therien.

In other notable matches, Milwaukee's Tom Hall split-decided Tony Morelli (the WKA World Super Light-Heavyweight Champion) in a PKA contender bout, handing Morelli his first loss. Veteran Tony Lopez of Greenville, N.C. fended off a game challenge from Canadian



Jean-Yves Theriault knocked out Glenn McMorris in the fifth round of Ottawa non-title bout.

hopeful Rocky Zolnierchyzk, who took his first loss in a reported 18 fights. Fighters from Ottawa won six of the seven amateur contests on the card.

Event Name	PKA MIDDLEWEIGHT NON-TITLE BOUT				Date	2/25/81				Location	OTTAWA CIVIC CENTRE			
Promoter	JOHN THERIEN				No. Bouts	10				No. of Championships	0			
No. of Spectators	1,700				Television Coverage By	ESPN, CBC, CHOT				Sanctioned By	PKA			

TITLE (World, U.S. etc.)					A Fighter's new record 22-3					No. KOs 20				
DIVISION MIDDLEWEIGHT					B Fighter's new record 9-9					No. KOs				
ROUND	1	2	3	4	5	6	7	8	9	10	11	12	TOTAL	
A Jean-Yves Theriault	30	30	30	30	KO								120	77
B Glenn McMorris	30	30	29	25									114	96
Points/Kicks														POINTS/KICKS

TITLE (World, U.S. etc.)					A Fighter's new record 8-0					No. KOs 6				
DIVISION SUPER LIGHT-HEAVYWEIGHT					B Fighter's new record 11-1					No. KOs 10				
ROUND	1	2	3	4	5	6	7	8	9	10	11	12	TOTAL	
A Tom Hall	30	28	30	30	30	29	30						207	94
B Tony Morelli	30	30	29	29	27	30	29						204	74
Points/Kicks														POINTS/KICKS

TITLE (World, U.S. etc.)					A Fighter's new record 25-5					No. KOs 14				
DIVISION LIGHTWEIGHT					B Fighter's new record 17-1					No. KOs				
ROUND	1	2	3	4	5	6	7	8	9	10	11	12	TOTAL	
A Tony Lopez	30	29	29	30	30	30	28						207	76
B Rocky Zolnierchyzk	29	29	30	28	28	28	30						202	72
Points/Kicks														POINTS/KICKS

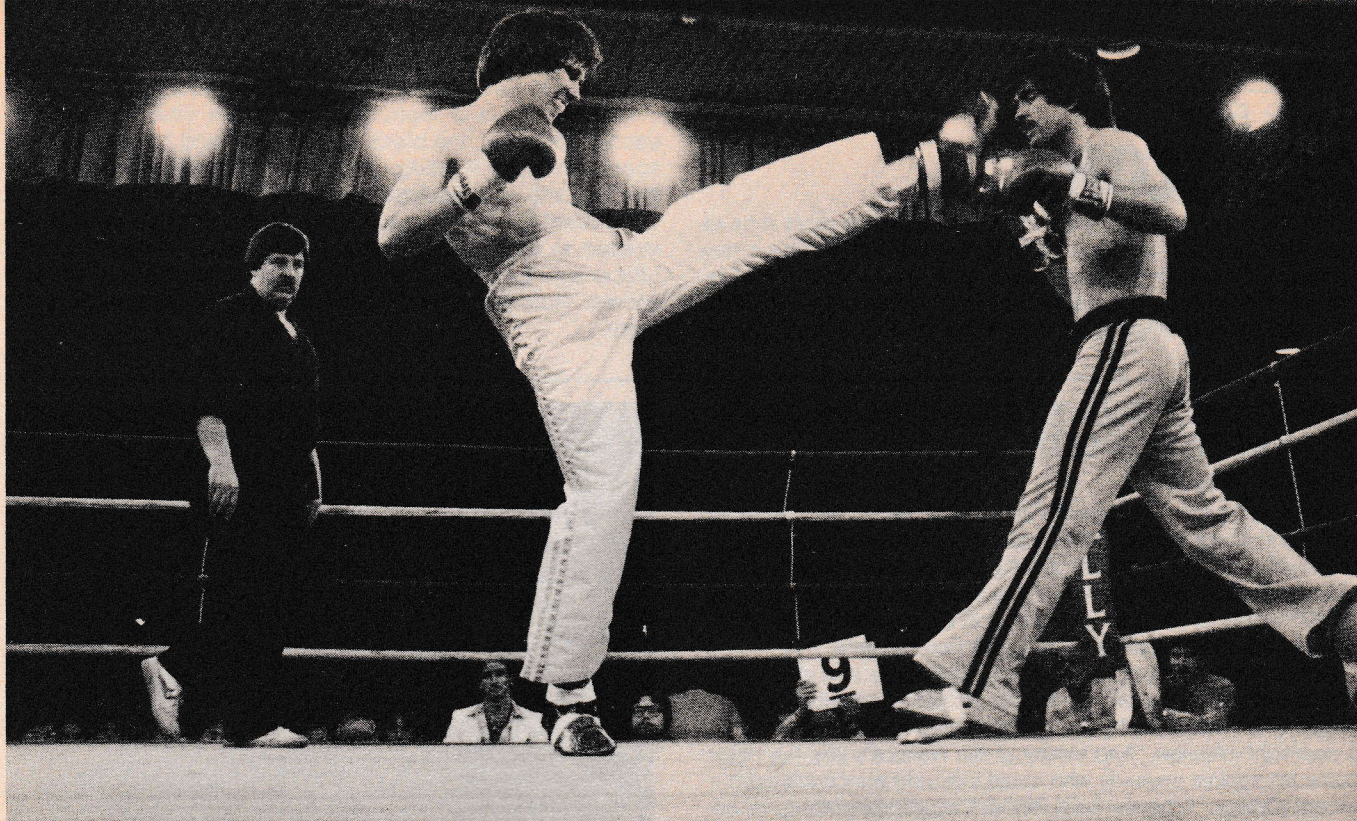


Photo by Dave Harris

Philadelphia's Roy Kleckner (left) puts his best foot forward against Atlanta's Richard Jackson, but to no avail as Jackson won a unanimous eight-round decision before an estimated 1,200 onlookers at the Bally Park Place in Atlantic City, N.J. The referee is

the venerable Jay T. Will of Columbus, Ohio. The card also featured an exhibition between Bill "Superfoot" Wallace and former world champion Eddie Andujar.

Below are listed those professional events which have affected the STAR Professional ratings between March 15, 1981 and April 15, 1981. Top 10 competitors are urged to check this listing, and to notify the STAR System if a bout has been overlooked. (U = Unrated fighter in this division, H = Honorable mention)

Date:	Winner:	Loser:	Site:	Outcome:	Rating Points: (winner/loser)	Source:
HEAVYWEIGHTS						
2/28	Tony McCoy	Wayne Latta	Melbourne, Aus.	DEC-4	H/U	M. Lomax
3/17	Tony McCoy	John McNally	Melbourne, Aus.	KO-2	H/U	M. Lomax
LIGHT HEAVYWEIGHTS						
2/7	Mike Moore	Ken Rooks	Columbia, S.C.	DEC-7	+6/U	P. Maslak
SUPER MIDDLEWEIGHTS						
2/14	Rodney Batiste	Mike Brennan	Fairfax, Va.	DEC-7	+6/U	J. Rhee
MIDDLEWEIGHTS						
2/7	Jeff Gripper	Mike Coles	Columbia, S.C.	DEC-10	+8/-8	P. Maslak
3/22	Dale Cook	John Moncayo	Denver, Colo.	DEC-7	+6/U	C. Gallegos
SUPER WELTERWEIGHTS						
2/28	Dave Hedgecock	Mark Corry	Melbourne, Aus.	KO-1	+6/U	M. Lomax
4/9	Frank Holloway	Shun Chui Leung	Hong Kong, China	DRW-5	-2/+2	H. Hanson
WELTERWEIGHTS						
2/14	Leroy Taylor	Dan Magnus	Fairfax, Va.	DEC-7	+8/-8	J. Rhee
SUPER LIGHTWEIGHTS						
1/24	Joe Soto	Dave Johnston	El Paso, Tx.	DEC-5	+6/U	K. Vitali
4/9	Benny Urquidez	Kong Fu-Tak	Hong Kong, China	TKO-4	+5/U	H. Hanson
LIGHTWEIGHTS						
3/7	Tony Lopez	Ted Hatfield	Atlanta, Ga.	DEC-5	+6/U	J. Wilson
4/9	Dennis Crawford	Kong Leung	Hong Kong, China	TKO-1	+6/U	H. Hanson
SUPER FEATHERWEIGHTS						
3/28	Gerry Blanck	David Kirk	Pensacola, Fla.	TKO-1	H/U	J. Wilson
4/9	Steward Lauper	Tong Chi Kin	Hong Kong, China	TKO-1	+6/U	H. Hanson
4/11	Eric Blair	Apache Cruz	New York, N.Y.	KO-4	+9/-9	H. Adderley
FEATHERWEIGHTS						
3/22	Dave Johnston	Felipe Garcia	Denver, Colo.	DEC-7	+37/-11	C. Gallegos
WOMEN'S BANTAMWEIGHTS						
4/9	Graciela Casillas	Chan Lai Yin	Hong Kong, China	TKO-1	+5/H	H. Hanson

ARCHIVES
Continued from page 21

the budo assumed that nothing essential would be suppressed by waiving the combative ends of the bujutsu. Many bushi were repelled at the evolution of a bujutsu form to that of its budo counterpart. But the very fact that other bushi advocated this great change in purpose is significant evidence of the growing sense of awareness in the Japanese people that men ought to live in peace.

The classical budo forms were created by active people for active people, all of whom sought to relate creative activities to the ideals of the past. The classical budo, like the bujutsu, were therefore deeply rooted in the culture of feudal-age Japan. It should be understood, however, that the budo were not created as forms of social amusement or sport, or as methods for the display of pure aesthetic artistry. They were intended to be austere disciplines that engage and train the mind directly, in serving one's daily life through a process of dedicated and protracted training. The classical budo are meant to be experienced, serving as a pattern of behavior for life and self.

If one studies the classical budo for fun or through a whim, no true understanding is possible. The goal of self-perfection requires time and effort, and direction is always more important than haste. The founders of the classical budo systems prescribed certain disciplines to open the mind's eye. These disciplines are akin to pure introspective mysticism; one can only enter mystic experience through direct participation. This law of participation, which all the classical disciplines obey, allows no exception. The classical budo disclose their meaning only to those who are dedicated and who exert their minds and bodies in rigorous training. To others, the "way," or do—the "fire of truth"—is always closed. And even to those who have "entered," many years of stoic training are necessary for a true appreciation of the meaning of the classical budo.

The founders of the classical budo regarded form as an active force in man's daily life. They selected and adapted certain aspects of form developed earlier by the classical bushi for use in bujutsu. Their adaptation was not haphazard. These founders were creative geniuses. The specific actions in the techniques used in budo disciplines that they chose were those most likely to lead to intense concentration. Every movement was regarded as the natural expression of a man in action. All were delicately interconnected in such a way that should one of the major elements be removed, the resulting action would be greatly weakened as a means of gaining spiritual perfection.

MARTIAL ARTS QUIZ

Answers

I. TO SMASH WITH THE HANDS AND KICK WITH THE FEET

1. General Choi Hong Hi
2. Tae Kwon
3. Moo Duk Kwan
4. Tang Soo Do

II. THE SWORD SAINT

1. Takezo
2. Go Rin No Sho (The Book of Five Rings)

III. OKINAWAN NICKNAMES

1. Monkey
2. Warrior
3. China-hand (Tang-hand) or Kara-te

IV. MORE THAN A DIALECTICAL DIFFERENCE

1. Pinan or Ping-an
2. Kusanku or Kushanku
3. Seisan
4. Chinto
5. Wanshu
6. Wanken
7. Naihanchi

V. SPIRITUAL HARMONY WITH UKEMI!

1. Sokaku Takeda
2. Kito-ryu
3. Kenji Tomiki
4. Gozo Shioda

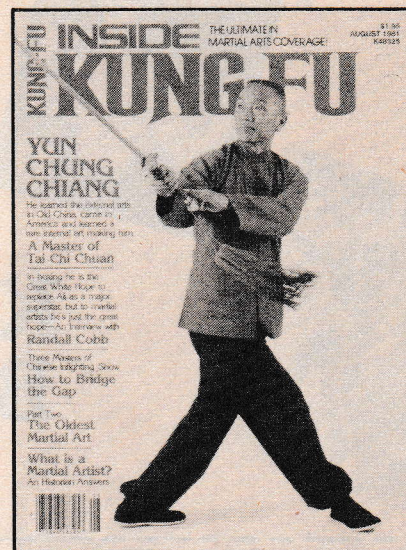
Scoring

- 0 Mukyu (no grade)
- 1-4 White Belt (beginner)
- 5-9 Green Belt (intermediate beginner)
- 10-14 Brown Belt (advanced beginner)
- 15-19 Black Belt (ready to start advanced training)
- 20 Shihan (Master)

Now On Sale

INSIDE KUNG-FU

The Ultimate In Martial Arts Coverage



For Subscription Information
Call Toll Free 1-(800)-435-0715

Asian World of Martial Arts

Send Your Order To:

ASIAN WORLD OF MARTIAL ARTS

917-21 Arch Street, Dept. K, Philadelphia, PA 19107
(215) 925-1161

NAME _____
ADDRESS _____ APT. No. _____
CITY _____
STATE _____ ZIP CODE _____

QTY	CAT. NO.	DESCRIPTION			PRICE	TOTAL
		Black, Brown or Gold Finish	Silver or Gold Parts	Nylon - 3 1/2" or 7" Chain 5-8-10-12 Links		

☐ Please Rush My order over 1,000 items

FREE CATALOG

Total for Merchandise

Send money order or cashier's check for immediate delivery.
Allow 30 days extra for personal check clearance.

PA. resident 6% sales tax

Add Shipping Charges

Total order under \$10.00....\$1.50
\$10.00-\$20.00....\$2.00
Over \$20.00....10%

Shipping Charge

Total Amount Enclosed

Phone Orders accepted by credit cards.

Credit Card No. _____ charge my ☐ BankAmericard ☐ Mastercharge

Mastercharge Inter Bank No. (above your name)		Expiration date required	Mo.	Yr.
---	--	--------------------------	-----	-----

\$10.00 minimum required for charge card use

X

Signature—as it appears on credit card

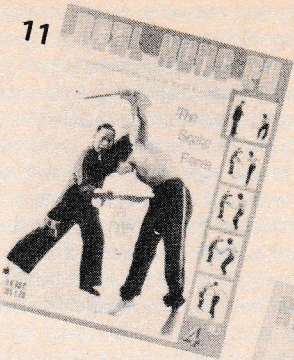


your
BANKAMERICARD
welcome

9



11



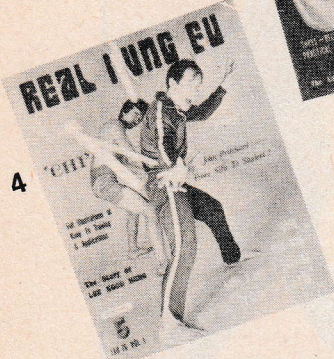
15



5



4



REAL KUNG-FU Back Issues

Send your check/money order to:
UNIQUE PUBLICATIONS
 7011 Sunset Blvd.
 Hollywood, CA 90028

Back Issues are \$3.00 each
 postage-paid. Please circle the
 back issues you desire.
 4 5 9 11 15

Name _____
 Address _____
 City _____ State _____ Zip _____
 Amount Enclosed. _____

A881

KICKBACK Continued from page 6

arts are the place I want to be. He made it sound like the people who do the martial arts are not a bunch of bullies, but people with feelings too. People who are genuinely interested in helping others!

Thank you Mr. Demura, and thank you *Kick Illustrated* for helping me.

Bravo to the martial arts!

Shawna Ralls
Winchester, IN

KEEP IT UP, KICK

I would like to congratulate *Kick Illustrated* on having the best martial arts magazine on the market.

I'm a very severe critic when it comes to the martial arts, and find most of your competition to be quite boring. But your magazine covers areas of the martial arts that really pertain to "the total martial artist."

I'd like to add that you should have a female martial artist featured in your "Martial Artology" department of comparative systems. Other than that, you have quite a magazine going. Keep up the good work.

Michael Douglas Tate
New London, CN

CORRECTION

Your magazine does an excellent job of bringing correct information about the mar-

tial arts to people; however, everybody makes mistakes, right? In the "Kickback" section of your March 1981 issue, a man asked for information about Master Kaeng Ung Lee. Either he wrote the name wrong or you read it wrong because his name is Master Haeng Ung Lee. He also failed to mention that he is president of the American Tae Kwon Do Association and not just from it. Belonging to the organization, I felt it my duty to set the record straight.

Shawn McNerney
Mount Pleasant, MI

ATA ADDRESS

In your March issue, I noted a letter from Mr. John Ventress of the American Tae Kwon Do Association.

My master instructor returned to Korea and has left me to instruct all of the classes at his school. I have been experiencing some difficulties dealing with the Korean Tae Kwon Do Association and would like to affiliate with the American Tae Kwon Do Association.

Could you possibly forward me to them or send me their address? Any help would be deeply appreciated.

Michael T. Anthony
Beverly, MA

The misspelling was the letter author's error. We are familiar with Master Haeng Ung

Lee, president of the massive American Tae Kwon Do Association. In fact, a feature article about him is being put together right now and will run in a future issue of Kick. Master Lee can be reached at the American Tae Kwon Do Association, 4180 Elvis Presley Blvd., Memphis, Tenn. 38116; (901) 396-2888.

A VOTE FOR HAIKU

I would like to sincerely thank you for bridging a rather large gap which has existed in martial arts coverage for some time now. Although there are numerous publications which deal with both martial technique and philosophy, none to my knowledge has given haiku any deeper, more detailed coverage than a brief description and acknowledgment that it has something to do with Zen, totally overlooking the complexities and importance of this seemingly simple form. As a writer, I have enjoyed haiku for the past five years; and with my introduction to the martial arts and subsequent interest in Zen, I have often wondered how long it would take for someone to recognize the beauty and significance of this expression of Zen. Congratulations on being the first!

Sometimes we seem to forget that Zen is expressed in manners other than karate, kendo, aikido, and so on. We need to remember that, like the samurai, a true martial artist needs to do more than perfect technique. We need to continually improve our intellects and sensitivities. I'm glad that *Kick* is provid-

Continued on page 75

The Martial Arts:

Seeing what
cannot be seen,
Doing what
cannot be done,
Knowing
what cannot
be known.



UP UNIQUE
PUBLICATIONS



The ultimate in martial arts achievement is to excel beyond one's given mental and physical capabilities—to gain the knowledge and power to do more than is thought humanly possible: to see what cannot be seen, do what cannot be done, and know what cannot be known.

Unique Publications offers you the knowledge of the top martial artists in their fields so that you may benefit from their experiences and wisdom in developing your own unique talents and abilities. We offer you a wide selection of books on fighting skills, self-defense techniques, history and philosophy from such champions and authorities as Benny Urquidez, Bill Wallace, Douglas Wong and Dr. Yang Jwing-Ming, each of whom has risen above the normal bounds of human achievement.

**101
STRATEGY IN UNARMED COMBAT**
By PAUL MASLAK

Strategy in Unarmed Combat is a martial arts classic destined to revolutionize unarmed combat. It provides a unique scientific method for developing a winning battle strategy in any situation. **\$6.95**

**102
WHAT THE MASTERS KNOW**
By PAUL MASLAK

What the Masters Know, by further developing the principles laid out in *Strategy in Unarmed Combat*, will advance and intensify the martial artist's expertise in choosing the best techniques and applying them correctly in order to come out on top. **\$6.95**

**103
KUNG-FU—HISTORY, PHILOSOPHY AND TECHNIQUE**
By DAVID CHOW & RICHARD SPANGLER

The book introduces the reader to many of the different styles of kung fu and retells the extraordinary feats of legendary kung fu masters. David Chow, himself a master of the art, provides instructions in the basic techniques of Chin Na, a powerful art of grappling and throwing. **\$10.95**

**201
THE DECEPTIVE HANDS OF WING CHUN**
By DOUGLAS WONG

In this book, the highly respected Sifu Douglas Wong provides a comprehensive and accurate history of this art, and offers specific instructions in the techniques which give Wing Chun its unique value, such as the art of zoning the body for protecting—and striking—vulnerable body parts, and its highly sophisticated form of hand fighting, Sticking Hands. **\$5.95**

**202
KUNG-FU—THE WAY OF LIFE**
By DOUGLAS WONG

Using hundreds of photos, the book demonstrates the basics of Kung Fu from the beginning to the intermediate levels, and includes complete instructions on stretching routines for extreme flexibility, horse training for strength and balance, body building, the secret of effective kicks, and the graceful and deadly arts of Chinese weaponry. **\$5.50**

**203
TIBETAN KUNG-FU—THE WAY OF THE MONK**
By MICHAEL STAPLES

Tibetan Kung Fu—The Way of the Monk is a fascinating introduction to the historical, philosophical, and mystical basis of Kung Fu. Staples, a student of the White Crane style under Master Chin-Dai-Wei, provides little-known details about the role of Chinese medicine in the evolution of Kung Fu, the legends and traditions surrounding the development of the art, and the cosmological background of its footwork. **\$3.75**

**204
HOP GAR KUNG-FU**
By DAVID CHIN & MICHAEL STAPLES

Hop Gar evolved from observation of the movements of the ape and the crane. Tibetan in origin, this style was used by the Emperor and his royal guards during the Ching dynasty. It was also used by the opponents of the Shaolin Temple. This book covers the history, techniques, and philosophy of this unique art. **\$4.50**

**205
SHAOLIN FIGHTING—THEORIES AND CONCEPTS**
By DOUGLAS WONG

Sifu Wong provides the reader with valuable instruction on ground fighting (an extremely effective but often neglected technique), advanced fighting principles which are scientifically based on Newton's three laws of motion, and hand techniques which use the whole arm, from fingertip to shoulder, as one driving force against various pressure points. **\$5.50**

**206
THE ART OF STRETCHING AND KICKING**
By JAMES LEW

James Lew has proven his abilities in stretching and kicking by winning grand championships at tournament after tournament. Now, in *The Art of Stretching and*

Kicking, he shares the secrets of his amazing skill with step-by-step illustrations and instructions. **\$4.95**

**207
SHAOLIN CHIN NA**
By YANG JWING-MING

Now, for the first time, Dr. Yang provides clear, comprehensive directions with an abundance of photos for both fundamental and advanced Chin Na techniques. His detailed instructions cover the secrets of internal power, the location of vulnerable nerve centers, training techniques for speed and power, and the healing of injuries through massage. **\$6.95**

**301
ADVANCED KENPO KARATE**
By JAY T. WILL

Jay T. Will, one of the most well known and highly respected teachers of kenpo, demonstrates and explains more sophisticated aspects of his art. Emphasis is placed on the non-nonsense, practical, functional side of self defense. **\$5.95**

**302
GOSOKU RYU KARATE**
By TAKAYUKI KUBOTA

In this book, Shihan Takayuki Kubota, one of the most respected of karate masters, uses step-by-step photos and clear instructions to cover the fundamentals of this powerful yet flexible art. The book covers not only the basic defensive and offensive maneuvers, but provides hard-to-find instructions in kumite, the art of moving spontaneously in response to an opponent. **\$6.95**

**401
BRUCE LEE—THE UNTOLD STORY**

Some critics believe that every possible story has been told about the late great martial arts movie star, Bruce Lee. This fully illustrated special edition, containing exclusive and unpublished photographs from the Lee family album, proves the skeptics wrong. This book traces Bruce's life story as told by his mother, Grace Lee, his family, and his close personal friends. **\$3.50**

**502
BRUCE LEE'S 1 AND 2-INCH POWER PUNCH**
By JAMES W. DeMILE

A complete presentation of the principles and applications of one of the most dynamic punches ever developed. DeMile personally shares the knowledge and skill he developed while training with the great master Bruce Lee. **\$3.95**

**503
TAO OF WING CHUN DO,
Vol. 1—MIND AND BODY**
By JAMES W. DeMILE

DeMile explains in precise detail the vital preparatory training techniques for developing more speed, power, and explosive intensity. **\$6.95**

503B Part 2
Continuing from Part 1, this second book details the basic fighting principles DeMile learned from Bruce Lee. These include the concepts and applications of blocking, hand strikes, offensive leg techniques, angular closing, and creating a power base. **\$6.95**

**504
TAO OF WING CHUN DO,
Vol. 2—CHI SAO**
By JAMES W. DeMILE

For the first time, DeMile share the secrets of Bruce Lee's dynamic spring energy principles and his unique application of Chi Sao (Sticking Hands). The use of these principles allowed Bruce to overcome much larger opponents. **\$6.95**

**505
ZEN IN THE MARTIAL ARTS**
By JOE HYAMS

Bruce Lee, Ed Parker, Bong Soo Han, Jim Lau, Mas Oyama and Gichin Funakoshi all endorsed spiritual discipline—the essence of which is expressed by author Joe Hyams, a practicing martial artist of some 25 years. The book is composed of insightful, previously unpublished anecdotes relating the author's experiences with these world famous masters. **\$5.95**

**506
JEET KUNE DO—THE ART AND PHILOSOPHY OF
BRUCE LEE**
By DAN INOSANTO

Dan Inosanto traces the origins and development, and illustrates some of the basic principles of Jeet Kune Do, thus helping to bridge the gap left by Bruce's unfinished masterpiece, *The Tao of Jeet Kune Do*, and other books which focus primarily on his public life and movie career. **\$10.95**

**507
THE FILIPINO MARTIAL ARTS**
By DAN INOSANTO

Although Bruce Lee's use of the nunchaku and the double sticks in *Enter the Dragon* captivated the audience, little is known about these deadly weapons. This book provides the reader with a complete understanding of the philosophy, history, strengths, and weaknesses of the fighting systems in which these weapons are used. **\$9.25**

**508
MAN OF CONTRASTS**
By HEE IL CHO

One of the finest works ever assembled on the art of Tae Kwon Do, *Man of Contrasts* contains approximately 600 sizable and exceptionally clear photographs demonstrating everything from stretching to the most advanced kicking techniques. **\$14.99**

**509
A GUIDE TO MARTIAL ARTS TRAINING WITH
EQUIPMENT**
By DAN INOSANTO

This book illustrates all of Bruce Lee's methods of training on the heavy bag, air shield, speed bag, and more. The combinations are diagrammed on the apparatus, performed on the equipment, and shown as an actual combative application on an opponent. **\$10.95**

NEW

**208
SHAOLIN LONG FIST KUNG FU**
By YANG JWING-MING

Shaolin Long Fist Kung Fu is a comprehensive guide to the fundamental and intermediate levels of Shaolin Long Fist Kung Fu. This volume covers the broad spectrum from the historical and philosophical aspects of Long Fist Kung Fu to the practical applications of warming up and stretching exercises, stances, hand forms, punches, kicks, power and speed training, striking zones, fighting sequences, theory, and techniques. **\$10.95**

A complete selection of photographs depicts each technique, followed by its practical solution, with step-by-step instructions. **\$10.95**

**209
DYNAMIC TENSION**
By HARRY WONG

Dynamic Tension is a unique exercise program in which the muscles gain strength by working against other muscles in the body rather than against weights. This book uses numerous photos and comprehensive instructions to show the reader how to strengthen his muscles, gain power, and improve his physique without the problems of weight training—strains, torn ligaments, back injuries, etc.—and with no loss of flexibility. A special section on mental preparation helps the reader improve his concentration, so that his mind will become stronger and more capable as his body strengthens. **\$5.95**

**402
TRAINING AND FIGHTING SKILLS**
By BENNY URQUIDEZ

There are two things that make a champion—ability and know-how. Benny "The Jet" Urquidez is one of the world's best karateka because he possesses both these qualities. In his first book on professional karate, Urquidez instructs the student in the techniques that made him number one—conditioning, speed, power, timing, endurance, distancing, strategy, and, of course, Urquidez' famous fighting techniques for devastating opponents. *Training and Fighting Skills*, with its numerous photos and comprehensive instruction, will vastly improve the student as a karateka and as a competitor. **\$10.95**

Use our handy order form on page 78.

Unique Publication books available at these fine stores:

● ALASKA

Anchorage, Lin's International Gifts, 700 East Benson, 99503
Anchorage, Lin's Oriental Imports, 1803 Stratford Court

● ARIZONA

Phoenix, Intermountain Martial Arts Co., 1411 West Indian Sch. Road, 85013
Phoenix, Royal Book Store, 2340 North 32nd Street, 85008
Phoenix, Takagi Imports, 817 North 1st Street, 85004
Tucson, North American Martial Arts Supply, 1913 East Broadway, 85719

● CALIFORNIA

Anaheim, Dynasty Martial Arts Supplies, 2500 West Lincoln Ave. #6, 92801
Aptos, Lotus Supply Company, 113 Hainline, 95003
Artesia Cerritos, Artesia Sporting Goods, 18624 Pioneer Blvd., 90701
Cupertino, A Clean Well Lighted Place, 21271 Steens Creek Blvd., 95014
Hayward, Kim Pacific Trading Corp., 24475 Mission Blvd., 94110
Los Angeles, Bodhi Tree Bookstore, 8585 Melrose Avenue, 90069
Los Angeles, Books Nippan, 532 West 6th Street, 90014
Los Angeles, Chew Yen Company, 459 Gining Way, 90012
Los Angeles, Hawkins Supplies Company, 11966 Wilshire Blvd., 90025
Los Angeles, Mantis Supplies Company, P.O. Box 3749, 90028
Los Angeles, Martial Arts Supplies Company, 10711 Venice Blvd., 90034
Los Angeles, Shurei-Do Martial Arts, 3627 West Pico Blvd., 90019
Los Angeles, Westwood Book Store, 1021 Broxton, 90024
Menlo Park, Kepler's Books & Magazines, 825 El Camino Real, 94025
Mountain View, Tower Books #28, 630 San Antonio, 94040
North Hollywood, Valley Martial Arts Supply, 5638 Lankershim Blvd., 91601

Oakland, Young's Trading, 5705 Telegraph Avenue, 94609
Palo Alto, The Plowshare, 162 University Avenue, 94301
Palo Alto, Shirley Cobb's Bookstore, 452 University Avenue, 94301
Pleasanton, Sage Book Store, 4307 Valley Avenue, P.O. Box 391, 94566
Richmond, Silky Way, Inc., 1226 Hilltop Mall Road, 94806
Sacramento, Beers Book Center, 1406 J Street, 95814
San Diego, Bushi Karate Supplies, 3223 Fairmount Avenue, 92105
San Diego, Harcourt Brace Jovanovich Book, 555 A Street, 92107
San Diego, Nippon To, 5019 Santa Monica Avenue, 92107
San Diego, Oriental Mart, 620 Broadway, 92101
San Francisco, Bonanza Inn Book Shop, 650 Market Street, 94104
San Francisco, Brendan Lai's Supplies, 2075 Mission Street, 94110
San Francisco, China Books & Periodicals, 125 5th Avenue, 10013
San Francisco, Eastwind Books & Arts Inc., 1435A Stockton Street, 94133
San Francisco, Everybody's Bookstore, 17 Brenham Place, 94103
San Francisco, Kim Pacific Trading Corp., 2567 Mission Street, 94110
San Francisco, Mutual Supply Company, 1090 Sansome Street, 94111
San Francisco, White Crane Supply Company, 47 Golden Gate Avenue, 94102
San Jose, Nichi Bei Bussan Store, 140 Jackson Street, 95112
San Rafael, Cottage Book Shop, 1225 4th Street, 94901
Santa Ana, Musashi Martial Arts, 1842 South Grand Avenue, 92705
Santa Cruz, Eastern Trades, 1515 Mission Street, 95060
Stockton, Harding Way News, 113 West Harding Way, 95204

● COLORADO

Commerce City, Kesco Mercantile, 5837 Monaco Street, 80022
Denver, Bushido Martial Arts Supply, 1639 South Broadway, 80210
Pueblo, Pearl of the Orient, 3245 Dillon Drive, 81001

● FLORIDA

Ft. Lauderdale, Mertens' Martial Arts Market, 1505 N.E. 26th Street, 33305
Orlando, East Coast Martial Arts Supply, 1809 East Colonial Drive, 32803
Tallahassee, Dragon King Martial Arts Supplies, 214 West College Avenue, 32302

● GEORGIA

Atlanta, Beaver Products, 227 Tenth Street, N.E., 30309
Smyrna, Defense Arts, Inc., 10264 Cherokee Road, 30080

● HAWAII

Hilo, Hawaii Bargain Store, 278 Kilauea Avenue, 96720
Honolulu, Golden Fist Enterprises, 1007 Dillingham Blvd. Rm. 201, 96817
Honolulu, Hakubundo Book Company, 100 North Beretania Street, 96827
Honolulu, Hawaii Martial Arts Supply, 102 North King Street, 96817

● ILLINOIS

Chicago, Athletics Only Sporting Goods, 436 East 47th Street, 60653
Chicago, Bob's News Emporium, 5100 Lake Park, 60615
Chicago, Casey's Sports Company, 7601 South Cicero Avenue, 60652
Chicago, China Books & Periodicals, 174 West Randolph Street, 60601
Chicago, East West Market Exchange, 5533 North Broadway, 60640
Chicago, Hovar Hong Imports, 2310 South Wentworth Avenue
Chicago, K.C. Sports Company, 433 East 47th Street, 60653
Evanston, Peking Book House, 1520 Sherman Avenue, 60201
Marion, Books Etc., 403 West Main Street, 62959

● INDIANA

Indianapolis, Ho Tai Oriental, 4 North Pennsylvania Street, 46204

● KANSAS

Kansas City, Ryukyu Martial Arts Company, 5005 Merriam, 66203

● LOUISIANA

Metairie, J. Ehara International, 4735 Sanford Street, 70002
New Orleans, J. Ehara International, 2017 Canal Street, 70112

● MARYLAND

Baltimore, Kyota Company, Inc., 2119 North Charles Street, 21218

● MASSACHUSETTS

Boston, Chinese American Company, 81-83 Harrison Avenue, 02111
Boston, Zuber & Company, Inc., 1556 Commonwealth Avenue, 02135
Cambridge, Bak Lee Tat, Inc., 566 Massachusetts Avenue, Central Square, 02139
Worcester, Ephraim's Book Store, 80 Franklin Street, 01140

● MICHIGAN

Allen Park, Book Nook Inc., 18690 Ecorse Road, 48101
Highland Park, Warrior Martial Arts, 16231 Woodward, 48203
Monroe, Book Nook, 42 South Monroe Street, 48161

● MINNESOTA

Minneapolis, Karate Chop, 116 W. Lake St., 55408
Minneapolis, Shinder's Readmore Bookstore, 628 Hennepin Avenue, 55403
St. Paul, Karate Chop, 779 East 7th Street, 55106

● MISSOURI

Overland, The Orient, 9535 Lackland Road, 63114
St. Louis, Oriental Supplies Company, 3534 Gravois, 63118

● NEBRASKA

Omaha, Omaha Martial Arts Supply, 7348-7350 Maple Street, 68134

● NEW JERSEY

Avon, New Orient Supplies, 511 Main Street, 07717
Farmingdale, Dolan's Sports, P.O. Box 26, No. 26 Squakum Hwy, 547, 07727
Newark, Teri's Shop, 198 Halsey Street, 07102
Trenton, Trenton Book Shop, 21 East State Street, 08608
Woodbridge, The Book Beat, 122 Main Street, 07095
Woodbridge, World Imports, Woodbridge Center, 07095

● NEW MEXICO

Albuquerque, Chinese Culture Center, 3015 Central N.E., 87106

● NEW YORK

Brooklyn, Kin-Ji-San, 3010 Avenue M, 11210
Brooklyn, Treasure Island, 5622 5th Avenue, (Near 57th Street), 11220
Buffalo, G. Pacillo Company, Inc., 1404 Hertel Avenue, 14216
Buffalo, S & P of New York Budo Inc., 5799 Transit Road, 14043
Farmingdale, Contact Sports, 54 Willow Park Center, 11735
Flushing, S.J.Q. Martial Arts Supplies, 135-02 Roosevelt Avenue, 11355
New York, Ba La Far Inc., 89-57B 165 Street Mall, 11432
New York, Bok Lei Tat, 213 Canal Street, 10013
New York, Books Dynamics, 836 Broadway, 10003
New York, Butokukai Ltd., 27 West 72nd Street, 10023
New York, China Books & Periodicals, 125 5th Avenue, 10013
New York, Chinatown Trading Company, 28 Peil Street, 10013
New York, Chinese Kung Fu Wu Su Temple, 833 Avenue of Americas, 10001
New York, Number 1 Jewelry & Gifts Center, 1545 Broadway, 10026
New York, Oriental Bookstore, 148 West 10th Street, 10014
New Windsor, Windsor Book Shop, 410 Blooming Turnpike, 12550
Plattsburg, Hokkaido Karate, 12 Tom Miller Road, 12901
Rochester, Continental Bazaar, 44 East Avenue, 14604

● NORTH CAROLINA

Spring Lake, J & M Martial Arts Supply, 417 South Bragg Blvd., 28390

● OHIO

Cincinnati, Aquarius Bookstore, 831 Main Street, 45202
Cleveland, Eastern Genuine, 43 Colonial Arcade, 44094
Cleveland, Kay's Books and Magazines, 620 Prospect Avenue, 44115
Cleveland, Wolverine Brand Judo-Karate, 4179 Pearl Road, 44109
Columbus, Monkeys Retreat, 2400 North High Street, 43202

● OKLAHOMA

Del City, Century Martial Arts Supply, 3034 Del View, 73115
Tulsa, Peace of Mind Bookstore, 1401 East 15th Street, 74120

● OREGON

Beaverton, Book Vault, 3125 Cedar Nills, 97005
Milwaukie, Book Gallery, Holly Farm Mall, 97222
Portland, Anzen Importers, 736 NE Union Avenue, 97211
Portland, Brian Thomas Books, 921 SW Morrison, 97222
Salem, Cambridge Books, Lancaster Mall, 97301

● PENNSYLVANIA

Altoona, Taka Trading Company, Park Hills Plaza, 16602
Bethlehem, WKI Martial Arts, 529 South Clewell Street, 18015
Philadelphia, Asian World of Martial Arts, 917-21 Arch Street, 19107
Pittsburgh, Universal Trading, 265 Atwood Street, 15213

● RHODE ISLAND

Providence, Kim Lee Oriental Imports, 208 Union Street, 02903

● TEXAS

Angleton, Ridings Martial Arts Company, 205 North Velasco, 77515
Dallas, Texas Martial Arts Supply, 5435 East Grand Avenue, 75223
Houston, Victor Sports, 2023 South Shepherd, 77019

● UTAH

Provo, Utah Valley Martial Arts, 24 No. University Avenue, 84601
Salt Lake City, Asian Martial Arts Supply, 544 South State Street, 84101
Salt Lake City, Martial Arts Supply, 423 South 235 West, 84101

● VIRGINIA

Norfolk, Chintatown Import Company, 428 Granby Street, 23510
Norfolk, Henderson Bookstore, 311 Granby Street, 23510

● WASHINGTON

Auburn, Tennents Books, 120 Main, 98002
Auburn, Book Rack, 1313 Auburn Way No., 98002
Bremerton, Harbour Books, 322 Pacific Avenue, 98310
Federal Way, Book King, 1808 South 320th, 98003
Merder Island, Island Books, 3014 78th, 98040
Seattle, Elliott Bay Books, 103 South Main Street, 98104
Seattle, Magus Book Store, 1408 N.E. 42nd, 98105

● DISTRICT OF COLUMBIA

Washington, Hong Kong Company, 620 H Street N.W., 20001
Washington, Nam Shan Company, 1119 H Street N.W., 20005

● CANADA

Ontario, Black Belt Martial Arts Supply, 1109 Main Street E, Hamilton, L8M 1N9
Ontario, Black Belt Martial Arts Supply, 641 Bay Street, Dundas, Toronto

● ENGLAND

Birmingham, Cimac Martial Arts, 606 Stratford Road, Sparkhill
Isleworth, Sakura Trading Company, 10 Thornbury Rd., Middlesex TW7 4HG
Liverpool, Fighting Arts Magazine, 2 Albert Grove, Gt. Crosby

London, Atoz Booke Centre, 3 MacClisfield Street

London, Paul Crompton, Ltd., 638 Fulham Road

● OTHER FOREIGN COUNTRIES

Australia, Genesis Trading Company, 25 Griffiths Avenue, West Ryde, 2114
Australia, Jols Martial Arts Shop, 200 Bourke Street, Melbourne, Victoria
Australia (distributor), Martial Arts World, 265H Victoria Road, Gladsville, Sydney
Belgium, Budo House, 132 Henri Jasper, 1060 Brussels
England, Giko Ltd, 537 Stratford Road, Sparkhill, Birmingham B11 4AP
France, Judo International, 34, Rue de La Montagne, Ste. Genevieve, Paris 5
Greece, G.C. Eleftheroudakis, SA, 4 Nikis Street, Athens
Greece, Sport Center (Chr. Pavlou), 90 Embodocleous Str., Pangrati-Athens
Holland, Asahi Sports, JP Hevestraat 166, 1054 ML, Amsterdam
Holland, Lankamp and Brinkman B.V., Spiegelgracht 19
Hong Kong, Hong Kong Book Centre Ltd., 25 Des Voeux Road C
Italy, Libreria Zanaboni, Corson Vittorio Emanuele 41, 10125 Torino
Italy, Ulfico Hoeppli Int'l Booksellers, Via Ulfico Hoeppli 5
Malaysia, University Book Store, 34 Jalan Lumut, Kuala Lumpur
New Zealand, Martial Arts Supplies Wellington Co., P.O. Box 6495, Te Aro, Cuba Cade, Cuba Mall, Wellington
Sweden, Budo-Centrum Ab, Box 53 208, S-400 16 Goteborg
Sweden, Pressens Samdistribution AB, Strandbergsgatan 61, S-10425, Stockholm
West Germany, Elias Baumgartl, Schamhorstr., 27, 6200 Wiesbaden
West Germany, Herbert Vette, D-6380 Bad Homburg v.d.H., Postfach 2107, Saalburstrabe 151
West Germany, Sport Rhode, Sprendlingen Bei, Frankfurter Str. 121, Frankfurt

Also Available at Selected
B. DALTON BOOKSELLERS

UP UNIQUE
PUBLICATIONS

KICKBACK
Continued from page 70

ing its readership with this opportunity to expand their knowledge.

Please continue your well-rounded coverage of the arts and their philosophies. I hope that you will consider including haiku as a regular feature.

Peter Grubbs
Brookville, PA



THE FORCE
Continued from page 15

freest flowing path possible. The mouth is generally kept closed and the tongue riveted to the roof of the mouth. This eliminates the possibility of biting your tongue or breaking your jaw, and it stimulates the saliva glands so as to reduce the dry "cotton mouth" which accompanies strenuous activity. Air is then drawn in through the nose in one long, steady stream and down into the stomach. Exhalation follows the same even pattern, emptying the stomach and tightening the abdominal muscles. The entire stream of air is controlled by the diaphragm in such a way that if your hand were resting on your stomach, it would be pushed outward by the inhalation and be pulled back inward by the exhalation. It is more important that the breathing rhythm be even and consistent than that it follow a specific tempo. The tempo for meditation or for a tai chi solo exercise would be much slower than for actual combat.

Correct breathing is also coordinated with the movements of the body. Inhalation is yin or centripetal energy, and corresponds to uncommitted and transitional movements. Whereas exhalation is yang or centrifugal energy, and corresponds to the committed and stationary movements. Thus there is a hard and a soft aspect to inner strength, and their functions in combat are extremely subtle. Suppose you were struck in the stomach on inhalation, you would probably find yourself lying in a heap on the ground with the wind knocked out of you. However, if you had exhaled at the exact instant of impact, you would have been able to sustain the blow with a minimum of pain. Masters of both the martial arts and yoga have been able to perfect this technique to such a degree that some can lie on a bed of nails, walk barefoot across broken glass unharmed, accept a full-powered blow to the throat and groin, or trap an antagonist's fist in the stomach and hold it.

Breathing technique also forms the basis of the famous karate yell. If you were to yell during the execution of a technique, you would produce the same effect as grunting while picking up a heavy load. You are adding the support of the powerful abdominal muscles to the technique as well as protecting yourself from an unexpected blow. In addition, you attempt to gain a psychological edge over your opponent because while the yell provides an emotional release for your fears, it may in turn startle him.

The second component of inner strength is the mental process. After having memorized the different techniques of a system, devel-

oped the mental coordination to perform them at a moment's notice, and learned their many applications, you must also develop the ability to concentrate all of your attention toward one goal. In this respect, the martial arts develop the same powers of concentration necessary for a good game of chess. It is an ability which can be best expanded through the study of academic disciplines and, most importantly, through meditation.

Meditation itself is simply a form of auto-hypnosis. The entertainment media have acquainted most of us with the types of ability which result from the power of suggestion. They too are a form of inner strength, provided they come from self-suggestion. The famous "unbendable arm" exercise from the art of aikido is a perfect example of this power. Hold out your arm, bend it at the elbow slightly and make a fist. Ask a friend to try to bend your arm. Since your arm is already partly bent, if the combined strength of your friend's two arms is not just equal to your resistance, he should have no difficulty at all in forcing your arm bent.

Now try again. This time open your fingers and rest your arm on one of your friend's shoulders so that he will have even greater leverage on the joint. Your arm should be neither tense nor limp, but rather relaxed, as if you were holding a tennis racquet and awaiting the serve. Concentrate on some point beyond your fingertips, perhaps the wall of the room, or even beyond. Concentrate hard. Pretend that there is an energy being emitted from your arm, and if you moved your arm away the wall would fall down. Aikido master Koichi Tohei writes that at this point a person "thinks of his arm as a fireman's hose through which his mind is flowing with great force as though his mind power were reaching for the ends of the universe. As long as this stream of thought is not cut, and you simply ignore your friend's efforts instead of resisting muscularly, it will not matter how strong he is. He will be unable to bend your arm. He will try with all his might, grow tired, and finally give up while you, still relaxed, can hold the position almost indefinitely.

From this example, it is easy to see how synchronizing the extension of mental energy to the breathing process will add significantly to the power of punches and kicks. This is why even Western boxers are told by their trainers to think of punching through their opponent's body. A very keen power of concentration will properly equip a fighter to pick up and exploit the weaknesses in his opponent's defense. And by concentrating unceasingly on the best deployment of offensive and defensive techniques, it is even possible for the martial artist to temporarily suppress the pain from injuries received in combat. This will enable him to continue the struggle for a longer period of time, and perhaps even save his life.

The role of the third component of inner strength, the emotional process, is most commonly known in the West as "troop morale." When the outcome of a conflict is determined by human skill, even the most inferior soldier cannot be defeated until he himself believes

Continued on page 76



**Short
Term
Introductory
Offer!**

We will create a new design of an **embroidered emblem**, exclusively for your Club, School or Event **absolutely free** when you place an order with us.

Send a written description or rough sketch of your idea. We will send you **free** the price and photo of the proposed custom patch for your approval. **D.C. PARADA, 710 Hillcrest Blvd. Hoffman Estates, IL 60195 (312) 882-0051**

**Put your
money where
your Heart
is.**



**American
Heart
Association**

WE'RE FIGHTING FOR YOUR LIFE

**Coming
Soon:**

**SHORIN-RYU
KARATE,
ITS HISTORY
AND
EVOLUTION**

**MYSTICISM
AND THE
MARTIAL
ARTS**

**THE PETER
URBAN STORY**

THE FORCE

Continued from page 75

he is defeated. This is illustrated by the story of the high school wrestler who, after two years of competition, had never won a match. No matter how skilled or unskilled his opponent, he always seemed to lose by just one or two points. One day a friend took him aside and told him the reason he lost so much was because he honestly expected to lose. He did not personally believe he could win, so he never really tried. After considering his friend's advice for several days, he went into this next match with the determination he never before had and came away with an impressive victory. His losing streak was broken. He went on that year to win second place in his state's final eliminations.

To be able to defeat an opponent of equal or superior skill, you must possess a great deal of determination. Allowing it to be diminished by a lack of confidence, or even overconfidence, could be a fatal mistake. You must realize that with effort you are capable of defeating any opponent, but you must therefore learn defeat, accept its possibility, and thereby be liberated from it. What remains is a strong belief in your techniques. You must mean them each and every time. You must project your determination into them. If your opponent counters, you must be so determined that you come right back again and again, until you succeed. The toughest opponent in the world to beat is the enraged animal who won't quit. He doesn't care what happens to himself as long as he can hurt you.

Very much along these same lines, the chemical elements of inner strength come into play. The newspaper and medical annals of Western civilization are filled with documented accounts of the ordinary housewife who, suddenly endowed with Herculean strength, is able to lift a heavy car and save a loved one pinned beneath. This is inner strength at its finest. It is the result of mental and emotional determination, combined with the effects of hormones released into the blood system during extreme emotional crisis. In combat the body releases hormones which increase our endurance, quicken our reflexes and sharpen our senses. This process is made known to us by a feeling of "butterflies" in the stomach. It works to our advantage only if we remain calm and in control, channelling the emotional energy into our techniques rather than abandoning ourselves to fear.

The last and certainly most important aspect of inner strength is the actual muscular process through which a technique becomes physical reality. Muscle contraction must be kept under perfect control so that you are relaxed, when you need to react and move quickly, and tense upon the impact of your own or your opponent's blow. To this end, the body must be properly trained and maintained in top physical condition. Your muscles should be strong enough to resist the rapid build-up of lactic acid, muscle pulls, or involuntary tension, as well as to be flexible enough to answer the needs of any combat

situation. Your wind intake should be large enough to withstand the strains of a drawn-out fight because, as I tell my own students, "if you're dead on the (studio) mat, you're dead in combat." The relatively easy victory of well-trained, professional Thai boxers over many amateur karate and kung-fu experts brings this point into painful clarity.

The coordination of all these different factors into a single internal force creates the nebulous substance whose presence permits victory and whose absence produces defeat. This is why inner strength is something which only comes after many years of daily practice. As a beginner, you need to pay meticulous attention to its cultivation in every movement and every technique so that by the time you achieve advanced technical skill, it no longer needs to be thought about. It simply becomes automatic, more of an attitude rather than a calculated process.



TALES OF THE ORIENT

Continued from page 16

"But if I work hard, how many years will it take me to become a master?" persisted the youth.

"The rest of your life," replied Banzo.

"I cannot wait that long," explained Matajuro. "I am willing to pass through any hardship if only you will teach me. If I become your devoted servant, how long might it be?"

"Oh maybe ten years," Banzo relented.

"My father is getting old, and soon I must take care of him," continued Matajuro. "If I work far more intensively, how long would it take me?"

"Oh, maybe 30 years," said Banzo.

"Why is that?" asked Matajuro. "First you say ten and now 30 years. I will undergo any hardship to master this art in the shortest time!"

"Well," said Banzo, "in that case, you will have to remain with me for 70 years. A man in such a hurry as you are to get results seldom learns quickly."

"Very well," declared the youth, understanding at last that he was being rebuked for impatience. "I agree."

Matajuro was told never to speak of fencing and never to touch a sword. He cooked for his master, washed the dishes, made his bed, cleaned the yard, cared for the garden, all without a word of swordsmanship.

Three years passed. Still Matajuro labored on. Thinking of his future, he was sad. He had not even begun to learn the art to which he had devoted his life.

But one day Banzo crept up behind him and gave him a terrific blow with a wooden sword.

The following day, when Matajuro was cooking rice, Banzo again sprang upon him unexpectedly.

After that, day and night, Matajuro had to defend himself from unexpected thrusts. Not a moment passed in any day that he did not have to think of the taste of Banzo's sword.

He learned so rapidly he brought smiles to the face of his master. Matajuro became the greatest swordsman in the land.

PHILOSOPHY

Continued from page 14

them, not fully comprehending what had transpired. "But what about my backfist!" I wanted to say. "It scored." The head instructor must have read my mind (or perhaps, years before, he had had a similar experience) for, as soon as the match was over, and I was taking off my safety gloves and kickers, he took me aside and said:

"Yeah, I saw the backfist. Real nice. But the point is, you were too late with it. If this had been a full-contact situation without any safety equipment, your backfist would have never scored, and you would probably have a cracked rib." He sighed. "You must understand that even though your counter-attack may be powerful enough to break boards, or even bricks, it is immaterial if your opponent's attack makes it past your defense." I knew, somehow, what was coming next. . . "The most important thing, you see, is to get out of the way of the punch. . ."

My head instructor is American, but it made no difference; as his words echoed around in my mind, I swear they had a Japanese accent to them. . .



CALENDAR

Continued from page 12

OCTOBER 11th

FOUR SEASONS KARATE CHAMPIONSHIPS, Baldwin Wallace Ursprung Gymnasium, 12:00 Noon, Bagley Rd., Berea, OH (outside Cleveland). Fighting, forms, weapons, etc. Contact Cheryl M. Ranges, Karate Institute, 3410 Broadview, Cleveland, OH 44108; (216) 661-7877.

OCTOBER 18th

4th ANNUAL GOLD CUP GRAND-NATIONALS, East Orange High School. Contact Dr. E. Boze, Jr., 85 Sunnyside Terrace, East Orange, NJ 07018; (201) 675-1941.

OCTOBER 24th

1981 SEISHIN KAI KARATE TOURNAMENT, Indian River Recreation Center, Chesapeake, VA. Contact James Herndon, 809 Live Oak Dr., #6, Chesapeake, VA. 23320; (804) 420-4984.

OCTOBER 31st

NINTH ANNUAL ALL-STAR KARATE CHAMPIONSHIPS. Convention Hall Auditorium, 101 S. Walnut, Hutchinson, KS. Contact Marc Unger, (316) 669-9051.

NOVEMBER 1st

UNITED STATES KARATE CHAMPIONSHIP, Contact Soloman Kaihewalu, 1732 N. Tustin, Orange, CA 92665; (714) 538-8277.

NOVEMBER 7th & 8th

SECOND ANNUAL PLAYBOY INVITATIONAL KARATE/KUNG-FU/TAE KWON DO CLASSIC. Playboy Club, Great Gorge, NJ. Contact Contact Enterprises, 1609 Kings Highway, Brooklyn, NY 11229; (212) 998-3355.

NOVEMBER 8th

ROCKY MOUNTAIN SUPER HEROES TOURNAMENT. Contact Ralph Krause, Kesco Mercantile Co., 5837 Monaco St., Commerce City, CO 80022; (303) 287-3326.



NEW FROM UNIQUE!

SHAOLIN LONG FIST KUNG FU

By Yang Jwing-Ming

Shaolin Long Fist Kung Fu is a comprehensive guide to the fundamental and intermediate levels of the art of Long Fist. This volume covers a broad spectrum from the historical and philosophical aspects of Long Fist Kung Fu to such practical applications as warming up and stretching exercises, stances, hand forms, punches, kicks, power and speed training, striking zones, fighting sequences, theory, and techniques.

A complete selection of photographs depicts each technique, followed by its practical solution, with step-by-step instructions.

208 \$10.95

Use our order form on page 78

UP UNIQUE PUBLICATIONS



BOUND TO LAST

Now you can keep your issues of *Kick Illustrated* safe in a custom-designed binder that will protect each issue from dust and wear. A deluxe rich brown case embossed with the *Kick Illustrated* logo holds 12 action-packed issues. (U.S. orders only.)

Only \$5.95 each / 3 for \$16.00 / 6 for \$30.00

ORDER FORM

A881

Send check or money order to:
KICK ILLUSTRATED
7011 Sunset Boulevard
Hollywood, CA 90028

Please send me _____ *Kick Illustrated* binders @ \$5.95 each / 3 for \$16.00 / 6 for \$30.00. California residents add 6% sales tax. Total amount enclosed \$ _____

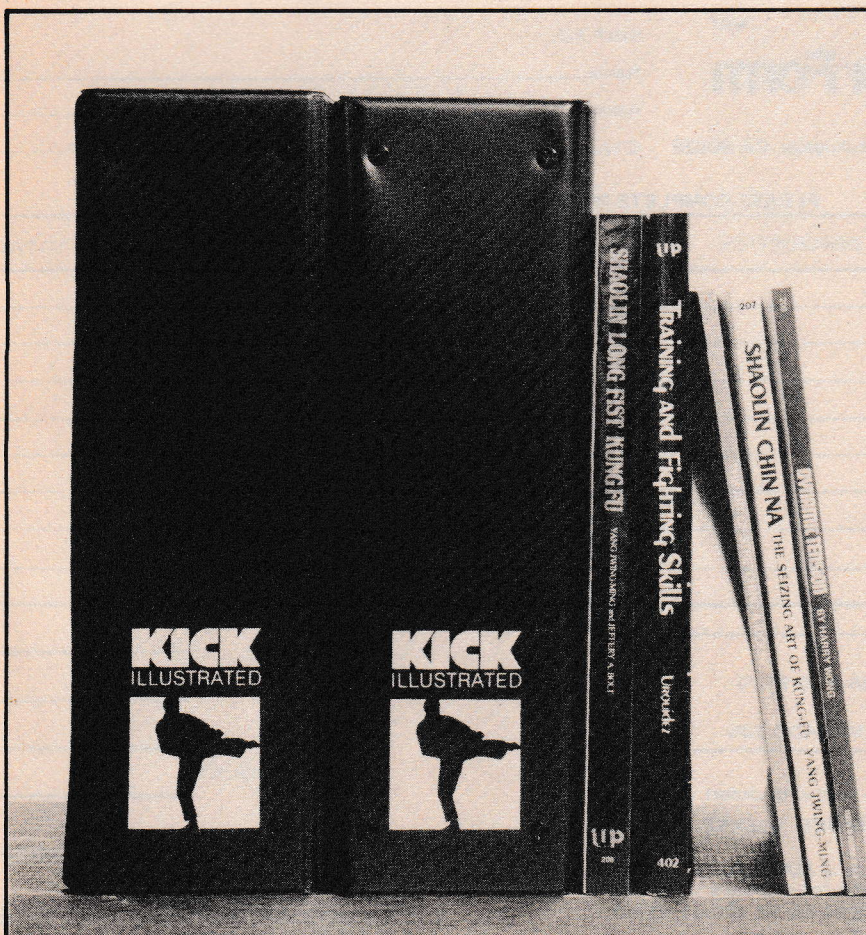
Please print:

Name _____

Address _____

City _____

State _____ Zip _____



DOLAN'S SPORTS

AIR SHIELD

No. 617 **\$39.95**

Extra tough nylon reinforced vinyl with automobile inner tube inside. Really firm - not spongy. 4 handles, 28" high, 8" deep. Shipped inflated.



Martin, Inc.

SHIN & INSTEP GUARD \$16.95 pr

Protection without bulk. Ensolite padding, knitted covering. Comfortable, won't shift when worn. Machine wash, air dry. No. 663 - Adult Reg. & L. Reg. fits most. No. 664 - Youth 1 size.



HAND GUARD

No. 661 **\$5.95 pair**



Slips on easily. Padding covers knuckles and back of hand, leaves fingers free for grabbing techniques. Comfortable, secure fit. Utilizes "Ensolite" super shock absorbing foam; light in weight, less bulk. Knitted surgical elastic covering. 2 sizes: Adult and Youth.

FOREARM GUARD



Covers the forearm, leaves the hand free. Light in weight. Ensolite padding really absorbs bone jarring impacts. Secure, comfortable fit.

No. 655 - \$7.50 pr No. 656 - \$7.50 pr
Adult 12" Reg. & L Youth 9 1/2" Reg. & L

Dealer & School Prices On Request

MONEY BACK GUARANTEE

If you are not satisfied, return merchandise within 30 days for full refund or exchange. All products carry limited 6 MO. GUARANTEE against manufacturing defects.

FREE CATALOG

PACKED WITH BOOKS, PATCHES, WEAPONS, TRAINING EQUIP., SAFETY EQUIP., KUNG-FU ITEMS, KARATE UNIFORMS & MORE!



TRAINING BAGS

TOUGH!!! Nylon reinforced vinyl. Stronger than canvas, easier on the hands. Press packed for firmness.

Reinforced tie down ring. Hanging chains included.

70 lb. - \$64.95 42" x 14" No. 601 Black / No. 615 Red

45 lb. - \$54.95 36" x 14" No. 600 Black / No. 616 Red

EMPTY BAGS Fill with saw dust. Same specs as above

70 lb. - \$31.95 42" x 14" No. 627 Black / No. 628 Red

45 lb. - \$29.95 36" x 14" No. 618 Black / No. 619 Red

NOTE: Freight on filled bags C.O.D. Delivered to nearest bus terminal for pick up.

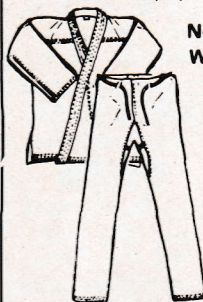


KARATE UNIFORMS

MED. WEIGHT COTTON BLEND

A true medium weight. The finest we have ever carried. Our own brand. 50/50 cotton poly. Strong, excellent cut and fit, very little shrinkage, breathes well. Traditional style, reinforced double stitched seams. Uniform consists of jacket, pants and white belt. Made in U.S.A. black or white.

SIZES: 0; for small children, 1; under 4'9" & less than 105 lbs., 2; 4'10" - 5'3" & 106 - 120 lbs., 3; 5'4" - 5'6" & 121 - 135 lbs., 4; 5'7" - 5'9" & 136 - 165 lbs., 5; 5'10" - 6' & 166 - 200 lbs., 6; Over 6' & 201 & over.



No. 310 No. 312
WHITE BLACK

Size	Price
0	\$15.95
1	16.95
2	17.95
3	18.95
4	19.95
5	20.95
6	21.95

RANK BELTS - \$3.95 ea.

No. 321 - Black No. 325 - Yellow
No. 322 - Brown No. 326 - Orange
No. 323 - Green No. 327 - Purple
No. 324 - Red No. 328 - Blue

1 1/2" wide, top quality rank belts. Give size. 2; 88", 3; 96", 4; 105", 5; 112", 6; 120".



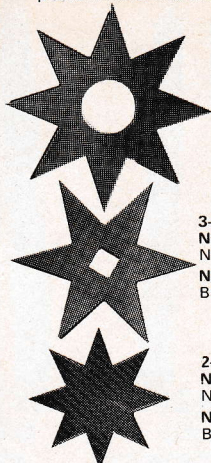
DRAGON T-SHIRT

No. 415 - Red Dragon
No. 429 - Yellow Dragon
No. 430 - White Dragon

Black T-shirt. Choice of 3 colors for Dragon. American made, best quality, 50-50 cotton-poly T-shirts. Wash & wear. Color fast. Almost no shrinkage. Dragon design will last through 100's of washings. Adult - S, M, L, XL. Child - M & L.

SHURIKENS

Shuriken are martial arts throwing stars. 1/16 inch thick high grade steel. Not sharpened. Fun to throw at pine wood targets. Sticks every time. Available in bright nickel-plated finish or in black finish.



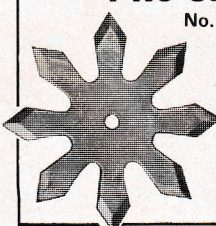
4 inches
No. 200 - \$1.50
Nickel plated
No. 280 - \$1.50
Black finish

3-1/2 inches
No. 203 - \$1.50
Nickel plated
No. 283 - \$1.50
Black finish

2-5/8 inches
No. 201 - 80¢
Nickel plated
No. 281 - 80¢
Black finish

PRO-SHURIKEN

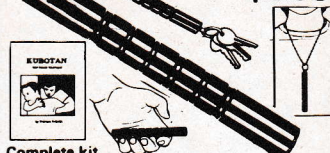
No. 226 **\$3.50**



Professional grade, hvy wt., heat-treated steel. 8 points, each ground 4 times to produce 2 sharp edges. 3 1/2" black only.

KUBOTAN SELF-DEFENSE SYSTEM

No. 165 **\$6.95**



Complete kit includes: training manual, Kubotan stick with key ring and neck chain. Kubotan is a yawara type of weapon capable of bringing down an attacker with excruciating pain. System developed by Takayuki Kubota, 8th degree black belt and President of International Karate Assoc. Super strong plastic compound. Ideal for women. Wear as a necklace, use as a key ring or carry in pocket.

DOUBLE END STRIKING BAG

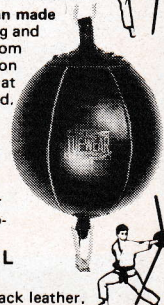
By TUF-WEAR

No. 637 **\$38.95**

Extra strong. American made. Develops speed, timing and accuracy. Suspends from ceiling to floor w. nylon rope and elastic cable at bot. Both are provided.

Bag is made of extra tough, red vinyl over canvas casing. Seams, loops, and reinf. caps are leather. This vinyl bag is recommended for the toughest use. Shipped inflated. 10" dia. LEATHER MODEL No. 639 - \$49.95

Same as above, but black leather.



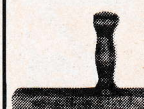
LEG STRETCHER



No. 700
\$8.95

Firmly stretches leg muscles for rapid improvement of kicking skills. Foot harness, rope and pulley system can be used in any position; side kick, straight kick, etc. Mounting hardware provided.

TONFA



Contoured grip, rect. beam 20". Rock maple. Balanced. Precision mfg. by Dolan's Sports. Priced & sold in pairs.

No. 129 - \$11.95 pr. walnut stain finish
No. 130 - \$12.95 pr. black laquer finish

SAMURAI SWORDS

With Sharpened Steel Blades

No. 245 **\$109.95**

Katana - 40" long sword

No. 246 **\$89.95**

Wakizashi - 27" short sword



These, our finest swords, feature sharpened and tempered steel blades. Authentic detailing. Strong enough for almost any demo. Blades are polished steel - not engraved or chrome plated. Handle has classic braiding with small Menuki (dragon figure) on each side. Scabbard includes a Kozuki knife near handle and is of wood covered in brown imit. leather. Fittings and guard are finished in antique gold. Guard & handle are carefully adjusted for tightness before leaving our shop. Shipped in extra thick cardboard tube to prevent damage.

Non-Steel Samurai Swords

No. 205 **\$54.95**

Katana - 40" long sword

No. 206 **\$42.95**

Wakizashi - 27" short sword

Authentic, highly detailed swords similar to steel models above. Suitable for display or light demo. Has unsharpened, non-steel blade. Scabbard is black laquered wood. Kozuki knife is not included. Gold finished metal fittings.

SWORD STAND Holds 2 swords horizontally on a table top. Black laquered wood. No. 207 - \$21.50



VISA (BankAmericard) & MASTERCHARGE Accepted.

Above charge cards accepted on orders over \$20. Give number and expiration date. Sign order same as signature appears on card. PHONE ORDERS BY CREDIT CARD ACCEPTED. Sorry, no collect calls. MONEY ORDER or CERTIFIED CHECK assures prompt shipment. Personal checks are held for clearance.

Add Shipping:

Orders up to \$10	\$1.25
\$10.01 to \$20.00 ...	\$1.75
\$20.01 to \$40.00 ...	\$2.50
Over \$40.00	\$3.00

TELEPHONE: 201-938-6656



Dept. KC
P.O. Box 26, Hwy 547
Farmingdale, N.J. 07727

DOLAN'S SPORTS



NUNCHAKU CASE

Holds nunchaku up to 14"
Black vinyl, red felt lining.
Zipper at one end.

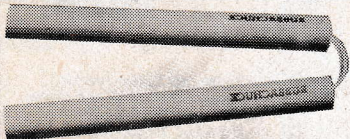
No. 134
\$2.95



HIDE-A CHUCK

Staff becomes nunchaku with twist of wrist! Black epoxy coated aircraft aluminum, knurled grip. Strong steel connecting cable.

No. 139
\$24.95
26 in., 22 oz. grip on both ends.

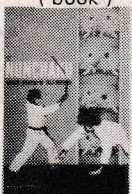


RUBBACHUCK

Safety practice nunchaku. Tough foam over wood. Cord easily replaced. 12" 10 oz.

No. 124
\$4.95

NUNCHAKU, Karate Weapon of Self-Defense. By Fumio Demura. (book)
A complete introduction to the nunchaku. Over 500 illustrations & detailed explanations from basics to advanced strikes & counters in self-defense. 9 x 6" soft cover 144 pages. No. 9002 - \$6.95



ADVANCED NUNCHAKU
By Fumio Demura & Dan Ivan. Includes advanced striking & swinging, combinations, self-defense & 2 katas. Fully illustrated & easy to understand 9 x 6" soft cover 159 pgs. No. 9215 - \$5.95 (book)



Dealer & School Prices On Request

MONEY BACK GUARANTEE

If you are not satisfied, return merchandise within 30 days for full refund or exchange. All products carry limited 6 MO. GUARANTEE against manufacturing defects.

FREE CATALOG

PACKED WITH BOOKS, PATCHES, WEAPONS, TRAINING EQUIP., SAFETY EQUIP., KUNG-FU ITEMS, KARATE UNIFORMS & MORE!



swivel-chain NUNCHAKU

U.S. Patent No. 4,017,073



OCTAGON CORD TRADITIONAL

ROSEWOOD \$8.95

Hvy. Wt. 12 - 14 oz.
No. 158 - 14 in.
No. 159 - 12 in.



OCTAGON SWIVEL CHAIN

ROSEWOOD \$11.95

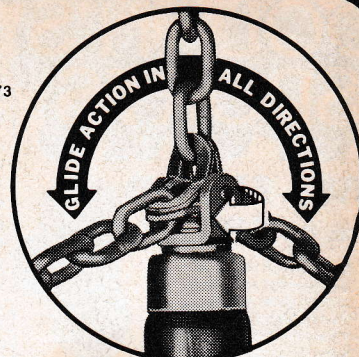
Hvy. Wt. 15 - 18 oz.
No. 102 - 14 in.
No. 103 - 12 in.



ROUND SWIVEL CHAIN

ROSEWOOD \$12.95

Hvy. Wt. 15 - 18 oz.
No. 168 - 14 in.
No. 169 - 12 in.



FAST AND SMOOTH. VERY STRONG AND RELIABLE. QUIET! NO CHAIN THUMP. MOVES FREELY IN EVERY WAY.
DOLAN'S SWIVEL CHAIN SYSTEM for nunchaku is our own patented design, proven by the test of time to be rugged and reliable. Manufactured in the U.S.A. by Dolan's Sports.

Our swivel-chain is guaranteed quiet and smooth, no binding, crunching or grinding. All nunchaku handles are separately weighed and matched into pairs for best balance. All models are 1 1/4 in. dia. and taper to 1 in. at chain or cord end. Metal parts are nickel plated steel and wooden handles have a laquer finish. Some finish is necessary to protect and seal the wood. Unfinished wood is subject to cracking and splitting. It also takes on a dirty grimy look with use.

CHOICE OF CHAIN LENGTH
Swivel-chain nunchaku are sold with std. 4 in. chain. If you want a longer chain installed, write on your order "WITH THIS CHAIN" and one of the following: No. 110 - 5 in., No. 111 - 6 1/2 in., or No. 112 - 7 1/2 in. Short chains give better control and faster speed.

ROSEWOOD A most beautiful, deep red colored wood from Africa. It has a unique grain pattern and is very hard. Clear laquer finish protects and displays natural beauty.

BRAZILIAN Hardwood A deep golden colored wood with a strong grain pattern. Very strong and very hard. From Brazil. Called Jatoba. Clear laquer finish protects and displays natural beauty of wood.

BLACK Rock Maple Black laquer finish over solid Rock Maple. A strong, tight grained, native American hardwood. Not quite as heavy as imported tropical woods above.

NATURAL Rock Maple A strong, tight grained native American hardwood. Stained a light brown color to highlight the natural grain of Maple. Clear laquer finish protects and displays natural beauty of wood. Not quite as heavy as imported tropical woods.

REPLACEMENT CHAINS 50¢ ea.
No. 109 - 4" 5 links
No. 110 - 5" 7 links
No. 111 - 6 1/2" 9 link
No. 112 - 7 1/2" 11 link
Chain length includes the swivel & chain.

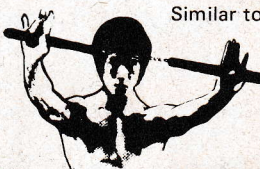
SWIVEL CHAIN ASSEMBLY

No. 121 - \$3.95

Make your own swivel-chain nunchaku. Includes all parts and instructions. Comes standard with 4" chain. If longer chain is wanted, give no. indicated

ROUND, BLACK AND EXTRA HEAVY!

Oversize 1 - 1/2 in. diameter tapering to 1 in. !



Similar to nunchaku used in "Enter The Dragon". Weight approx. 18 oz. Length 12 in. long
No. 100 - 7 1/2 in. chain
No. 101 - 4 in. chain

\$10.95 ea.



VISA (BankAmericard) & MASTERCHARGE Accepted.

Above charge cards accepted on orders over \$20. Give number and expiration date. Sign order same as signature appears on card. **PHONE ORDERS BY CREDIT CARD ACCEPTED.** Sorry, no collect calls. **MONEY ORDER or CERTIFIED CHECK** assures prompt shipment. Personal checks are held for clearance.

Add Shipping:

Orders up to \$10 \$1.25
\$10.01 to \$20.00 ... \$1.75
\$20.01 to \$40.00 ... \$2.50
Over \$40.00 \$3.00

TELEPHONE:
201-938-6656

DOLAN'S SPORTS

Dept. KC

P.O. Box 26, Hwy 547
Farmingdale, N.J. 07727